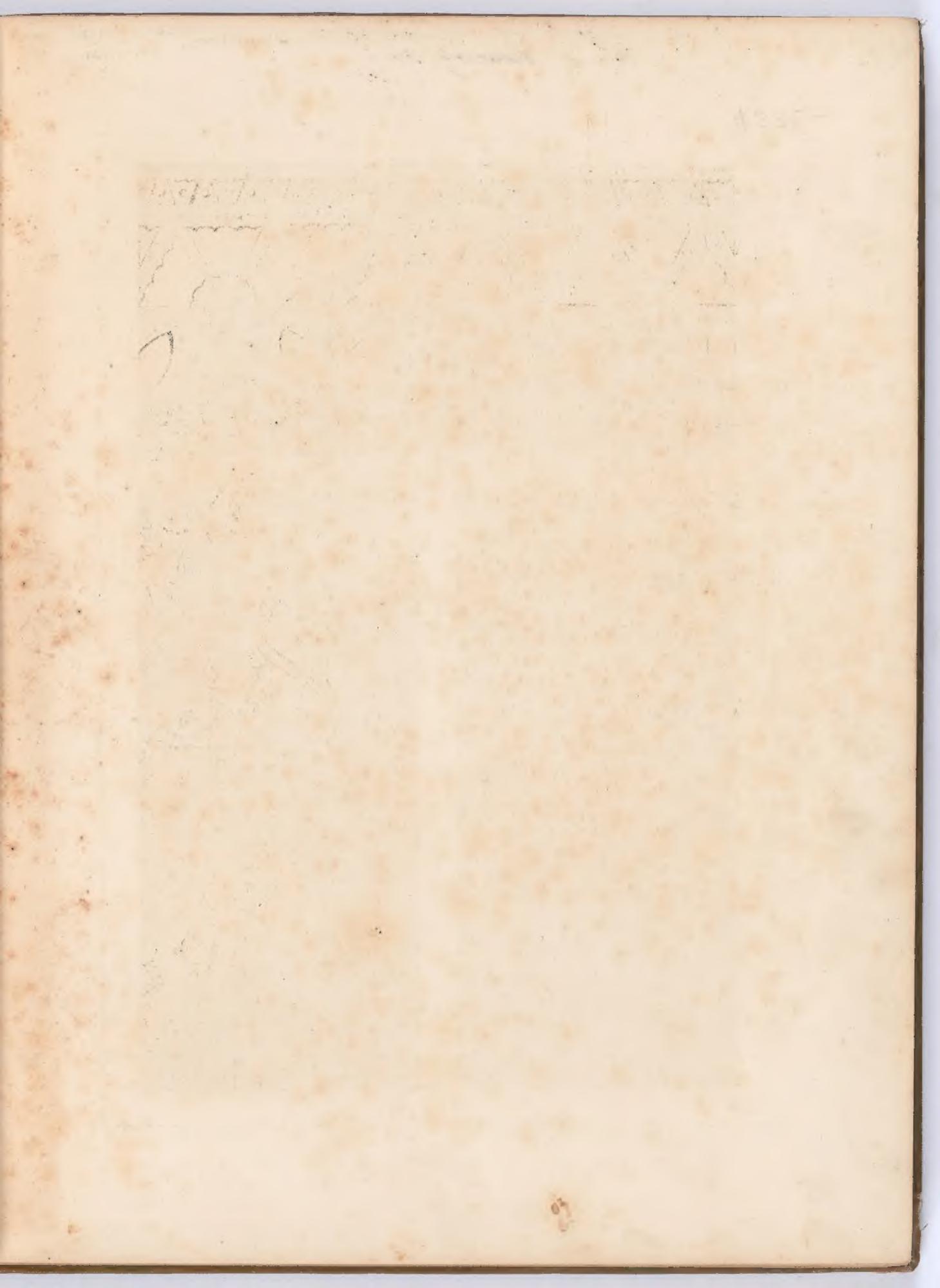


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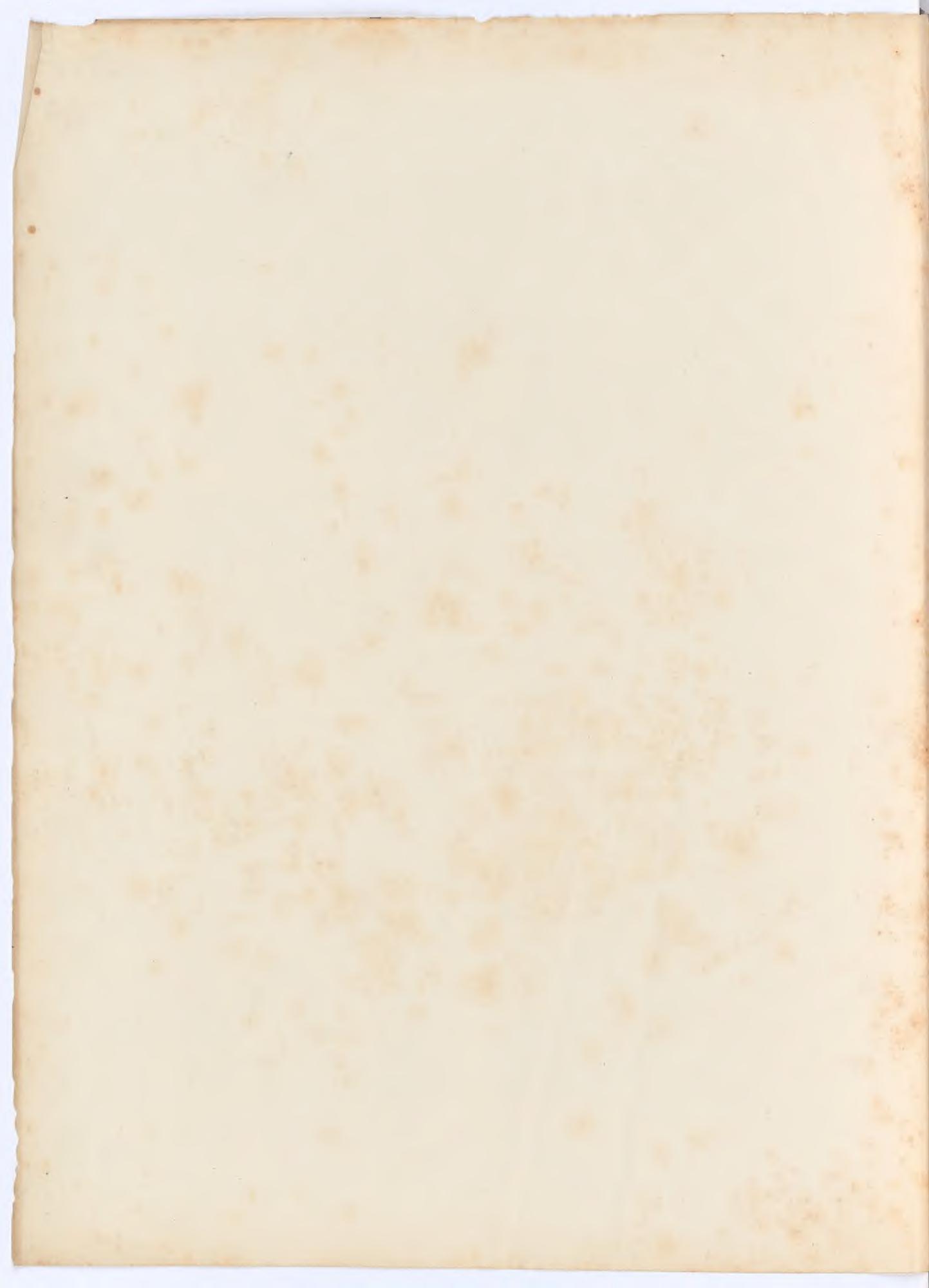


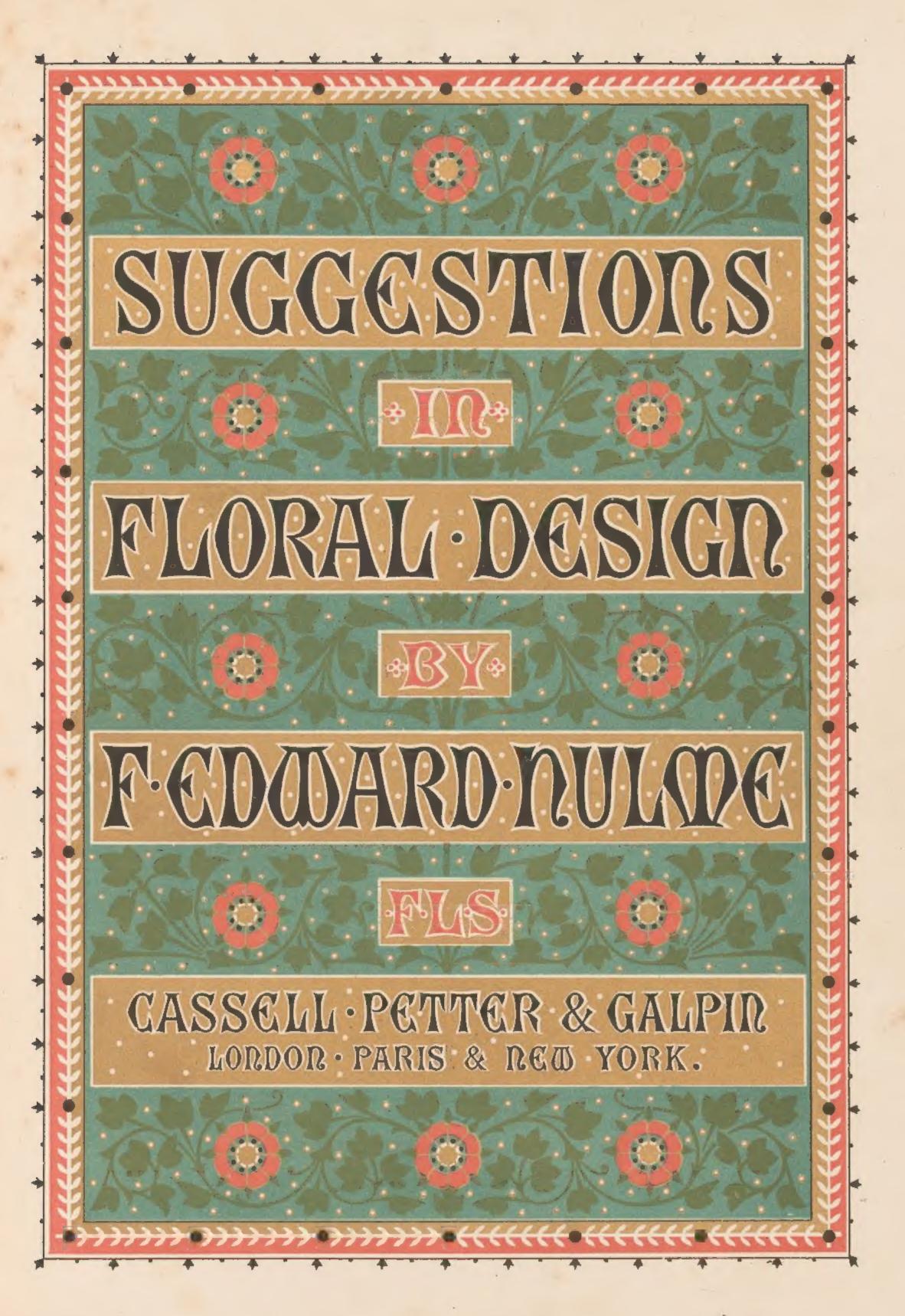


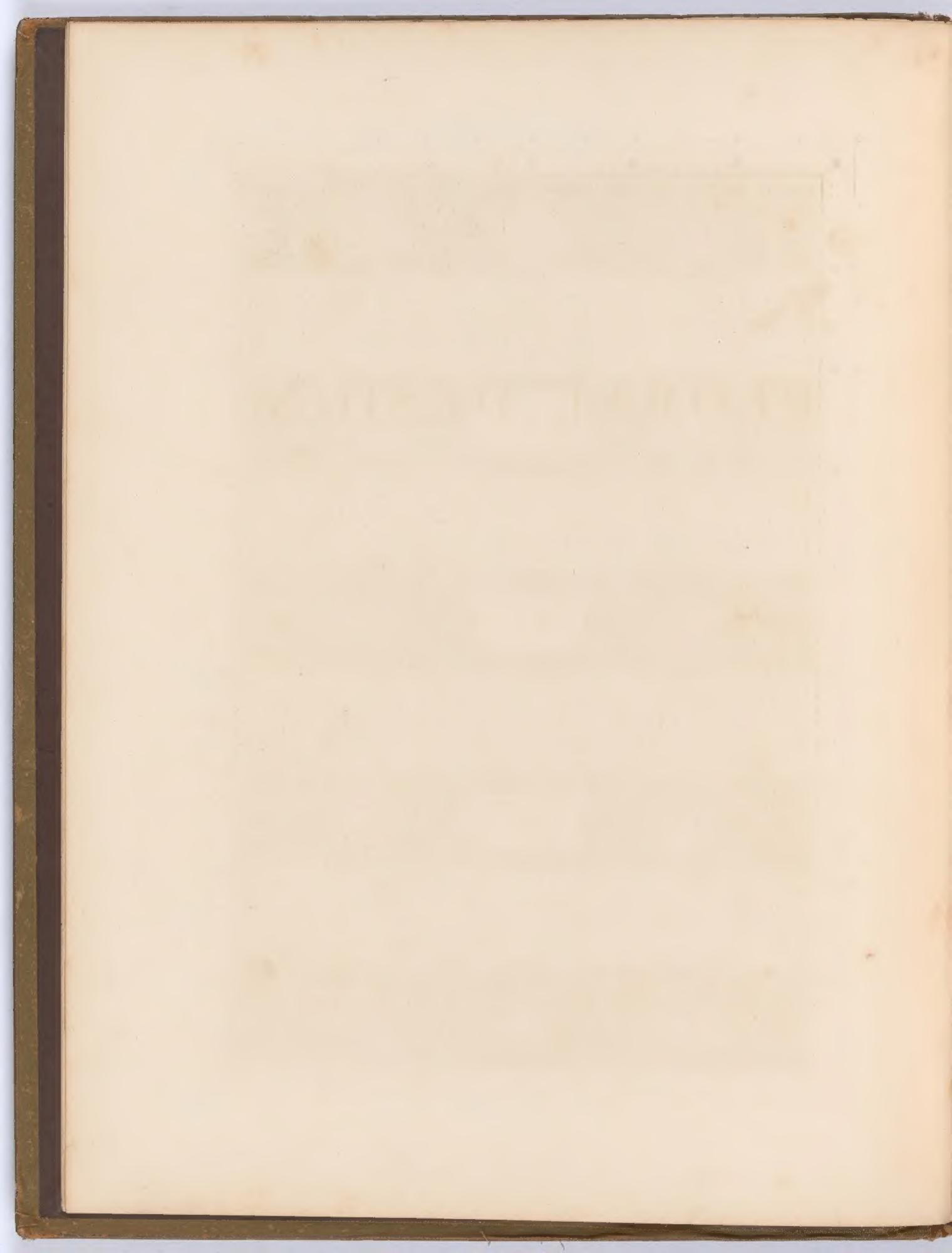
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SUGGESTIONS

IN

FLORAL DESIGN.

BY

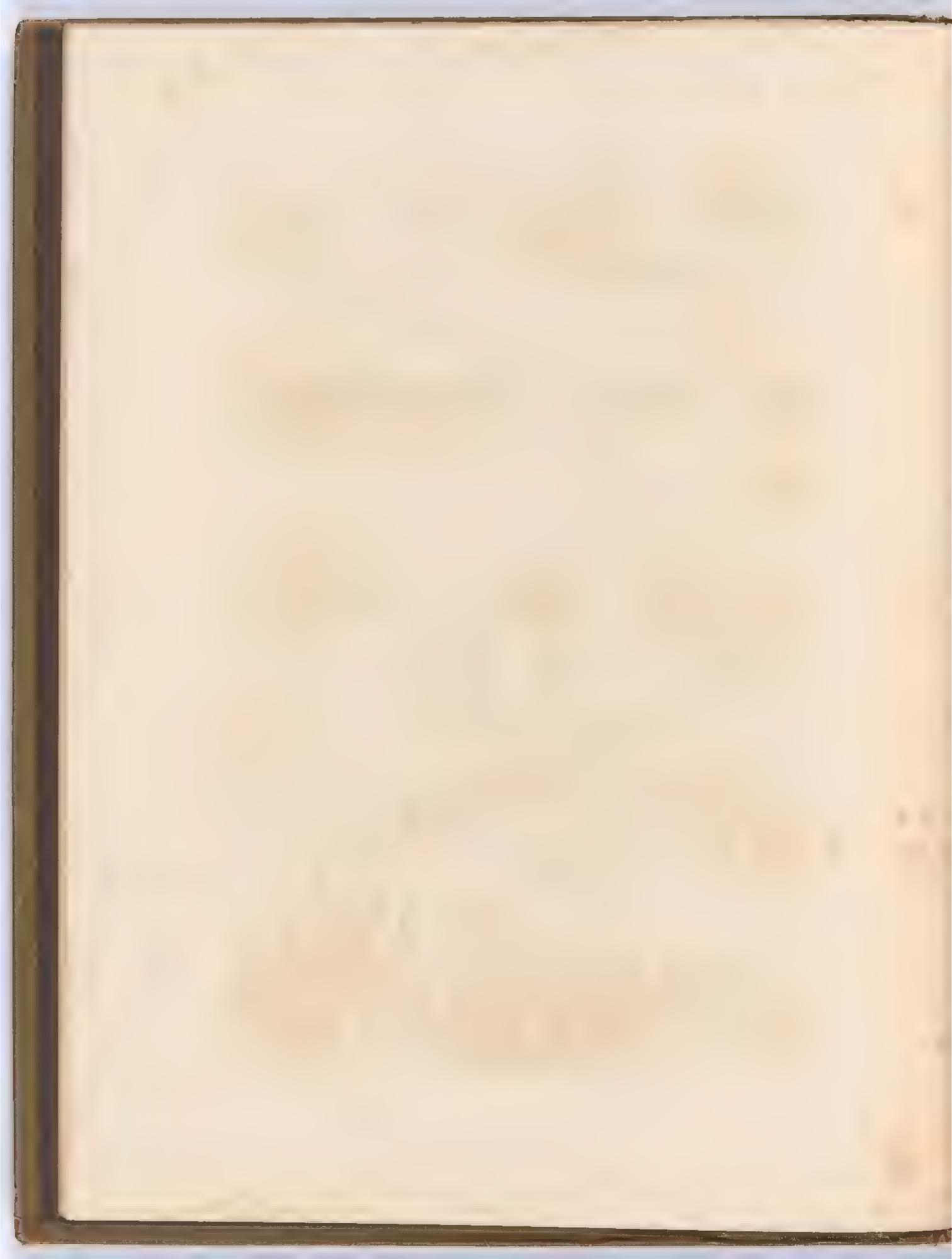
F. EDWARD HULME, F.L.S., F.S.A.

Author of "Familiar Wild Flowers," "Principles of Ornamental Art," &c. &c. &c.

Fifty=two Coloured Plates.

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SUGGESTIONS

IN

FLORAL DESIGN.

- CREE TO 22

UT few words of preface will, we think, be necessary in introducing our labours, for the sheets will in most cases speak for themselves. The greater number of the illustrations have already been privately used as indications to pupils of what we have considered correct treatments of floral forms, and it is in the hope that they may be thus useful to a larger circle that they are now published. To this end they have all been kept bold in form, simple in colour, and of a size that should present no difficulties to any student desirous of reproducing them; and we may further mention that none of these suggestions are mere reproductions or modifications of designs that have already done service commercially. All have been prepared for the especial purpose of this work; the designer, therefore, who finds them in any way suggestive, the manufacturer who sees his way to utilising them, will have at least the satisfaction of knowing that they are not encroaching on previous rights in thus turning our labours to advantage.

Passing from the general to the particular, we now proceed to point out some few features in the individual sheets that may have a certain suggestive value, and to give some key to the various natural forms that have in divers cases supplied the *motif* of the sketch.

PLATE I.

In the 1st figure on Plate I. the geometric construction, it will be noted, is based on the hexagon—a form often of great ornamental value. A not unpleasing diaper would result from taking these hexagons, with their decorative filling, and placing them in juxtaposition, like the cells of the honey-comb, over the given surface. Additional richness of effect would be easily producible by the transposition of colour, the ground being in one case red, and the flowers and leaves gold and black respectively, while in an adjoining hexagon the ground might be gold and the flowers thrown in red upon it. The form of the flower was suggested by the opening bud of the Daffodil, while the heart-shaped leaf and the arrangement in pairs sprang from observation of the cordate foliage of the Lilac, and the natural arrangement of its leaves on the stem --- an amalgamation of the features of two very different plants that is, in this case, quite justifiable, as no attempt at natural representation is made; the forms are not in any way imitative, and there is, therefore, no sense of incongruity in the use of the two together.

In Figs. 2 and 3 the groundwork is rigidly geometric, and in each case affords an instance of what is termed "counterchange," the portion in red being identical in form with that in black. This principle of counterchange, so largely used in Eastern work, affords a valuable means of giving variation of colour; other illustrations of it may be seen in Figs. 65, 68, 74, and 107. The effect is, with a little care and practice, not difficult to produce.

PLATE II.

Fig. 4, a large repeating pattern, such as might be employed for a wall-paper, would, while in one direction running in a series of upright lines, in the other direction present a series of bands of grey and gold alternately. The spray is in each case the same in drawing, the added richness of effect being produced by the interchange of colouring. To prevent the formation of isolated masses, and to distribute the colours over the whole surface, are







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two features that must not be overlooked by the ornamentist; in this case, we have endeavoured to avoid the former evil by allowing each spray to run a little into the intervals afforded by the broken outline of the other, while the due distribution of colour over the whole surface is provided for by the isolated spots of colour, which carry the gold into the midst of the grey, and the grey into the midst of the gold, the colour of the groundwork spreading equally beneath all and uniting all together. The introduction of a mere spot or star is often thus of great utility: instances of its use may be seen in Fig. 12, where the gold and black are thus distributed; in Fig. 75, where the red and black are mutually carried the one into the other; in Fig. 93, where the purple and black interchange; and in Fig. 146, wherein the red and black dots fulfil a like office. The leaf employed in the present design was suggested by the beautiful foliage of the Maple, a plant especially dear to ornamentists from the beautiful balance of the masses observable in the leaves. The present leaves, insomuch as they have only three such masses—a central and two laterals—do not quite accord with the natural type, as in that we ordinarily find a central mass, two large lateral portions, and beneath these again two smaller, the whole being in beautiful gradation. The Ivy leaf affords a very similar study of this gradation of form; while in other leaves, as in the Mallow or the Herb-Robert, these masses are often combined by sevens or nines into one charming aggregate, the complete leaf.

The form of leaf used in the present plate is again employed in Fig. 81; while in Fig. 56 the two lower lobes are rounded; and in Fig. 74, the nearest approach to the natural form, the lower lobes are necessarily, owing to the exigencies of the space to be filled, smaller than altogether accords with the sense of proportion and relative distribution. The five-pointed Ivy leaf is used in Figs. 5, 15, 43, 61, 65, 66, 67, and 68; the seven-pointed form being seen in Fig. 130. The Mallow form is employed in Figs. 9 and 62, and the Herb-Robert in Figs. 22 and 83. Fig. 75, based on a leaf like that of the Lupin, and Fig. 82, a form of leaf of more conventional character, are other examples of the class of forms to which we are now alluding—forms that, however much they may differ, either in the number of the members or the richness of their form, agree in one marked respect: the combination into one leaf of a series of lobes radiating from a common centre, and showing a gradual decrease in size, and often in richness of outline, from the central member to that which most nearly approaches the leaf-stalk.

PLATE III.

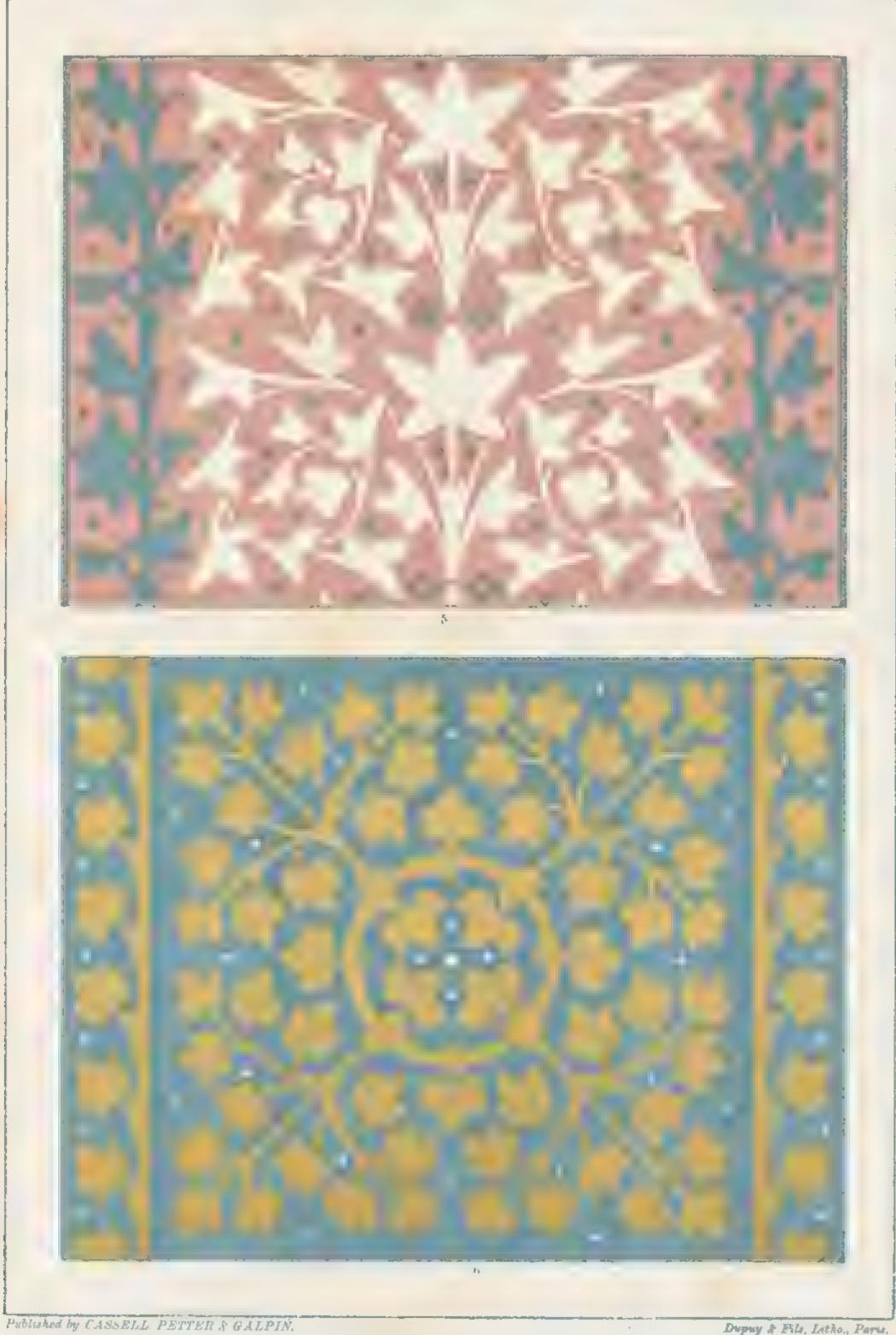
The radiate arrangement, shown in Fig. 6, may often be introduced with good effect, as the central circle not only contrasts well with the general squareness of outline of the whole, but also admits of a greater richness of effect than ordinarily results from the simpler form of radiation from the centre, as seen, for example, in Fig. 123. Another example of the use of the central circle is seen in Fig. 110, while the use of the circle as a pleasant break to a converging series of straight lines may be noted in Figs. 128, 130, and 131. In Fig. 133, the circle gives at once variety of form and colour; and it is no doubt the agreeable contrast between the central circular form and the straight lines that bound the outer radiating members that makes the patera form so attractive a decorative feature, and that gives something of the charm to its natural prototype, the Daisy. Patera forms may be met with in several of our designs, and we shall therefore, no doubt, have occasion to refer to them again. The raking character of the foliage of the border is another feature that will sometimes be found to give an agreeable sense of growth and vigour, at the same time that it affords a pleasant variation from the more ordinary arrangement shown in Figs. 31, 37, 40, 64, and 93, where the forms are thrown off at right angles to the lines of the border. Other examples of raking borders or fillings will be found in Figs. 14, 36, 51, 53, 57, 88, 92, and 114; while in Fig. 75 the two borders illustrate the two types respectively: in one case the forms being at right angles, and in the other at an acute angle with the lines that enclose them.

PLATE IV.

In Fig. 7, a design based on the leaf of the Corn Marigold, the most useful point, perhaps, to notice is the effect that may often be produced in a simple arrangement by variation of colour; in this case, the alternation of gold and scarlet throws long oblique lines of either across the surface to be decorated, while at other times vertical or horizontal lines may be thus accented. Lines of colour thrown obliquely over the design may be seen, too, in Figs. 66 and 104. In the first of these the effect is produced by gold and black in alternation, and in the second by the units of repeat







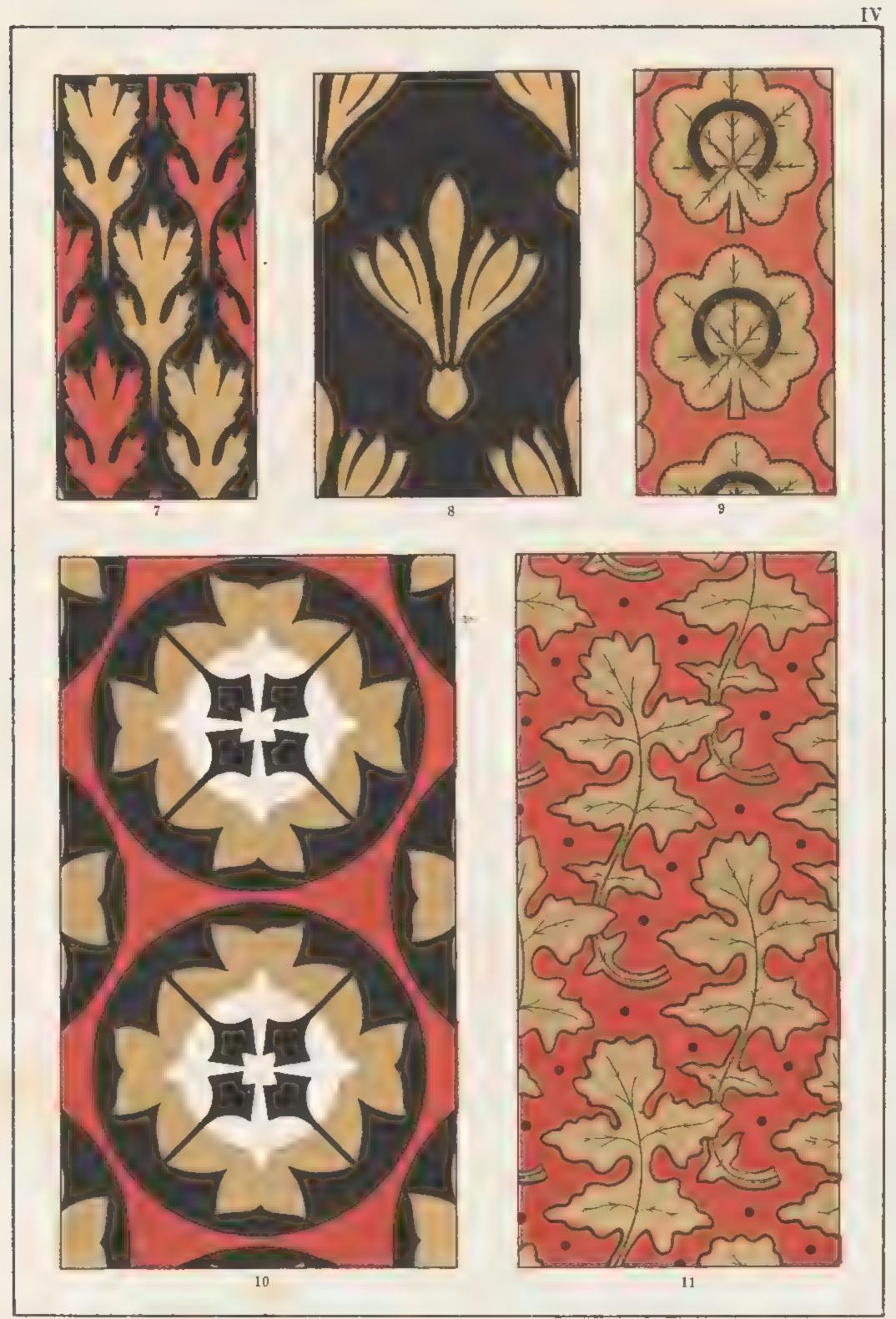
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SUGGESTIONS IN FLORAL DESIGN



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running alternately in blue and black on the golden ground. Fig. 74 is a fair example of the vertical arrangement: the red leaves on the black ground, and the golden leaves on the blue, producing a series of stripes or bands perpendicular to the base-line. The horizontal arrangement of colour is illustrated in the imbricating or lapping-over lines of black, green, and gold, that make up the design given at Fig. 18. Where the design is based on the square, the alternation of colour in field or filling accents these lines of colouring equally in the vertical and horizontal directions. Illustrations of this property of the square may be seen in Figs. 71, 72, 73, 79, 105, 145, 146, and 147. Where the units are placed on a hexagonal plan, the lines thrown will be either vertical and oblique, or horizontal and oblique, at pleasure; though these lines are not further emphasised by difference of colour, they may be readily detected in Figs. 77 and 80. In Fig. 77, the original hexagonal form on which the circles are arranged has two of its sides vertical: hence the design runs in vertical lines; in Fig. 80, two of the lines of the hexagonal framework are horizontal, and one series of forms therefore runs horizontally. When the lines are vertical and oblique, as in Fig. 77, it will be found that the oblique line has an inclination of 30° with the base-line; but when the series run alternately horizontally and obliquely this second series of lines will be found to be at an angle of 60° with the base. Other designs, based on a hexagonal framework, may be seen in Figs, 9, 10, 23, 27, 77, 80, 117, 122, 126, and 138. In using the word "hexagon," we have hitherto employed it as meaning a regular six-sided figure; where the sides are not all of the same length, a different state of things arises, and our remarks do not so fully apply to such forms. Designs based on irregular hexagons will be found in Figs. 16, 69, 70, and 76.

The flowers and buds of the Meadow Saffron supply the material for Fig. 8. Like the very similar plant known as the Naked-flowered Crocus, the flowers are developed at a different time of the year to the leaves, and are at such time the only parts of the plant that meet the eye. The Meadow Saffron is fairly commonly distributed throughout England, while in France, Germany, and Switzerland it is very abundant; and there are few more beautiful floral sights than the mountain pastures where the rich green turf is thickly diapered with the delicate purple cups of this graceful flower.

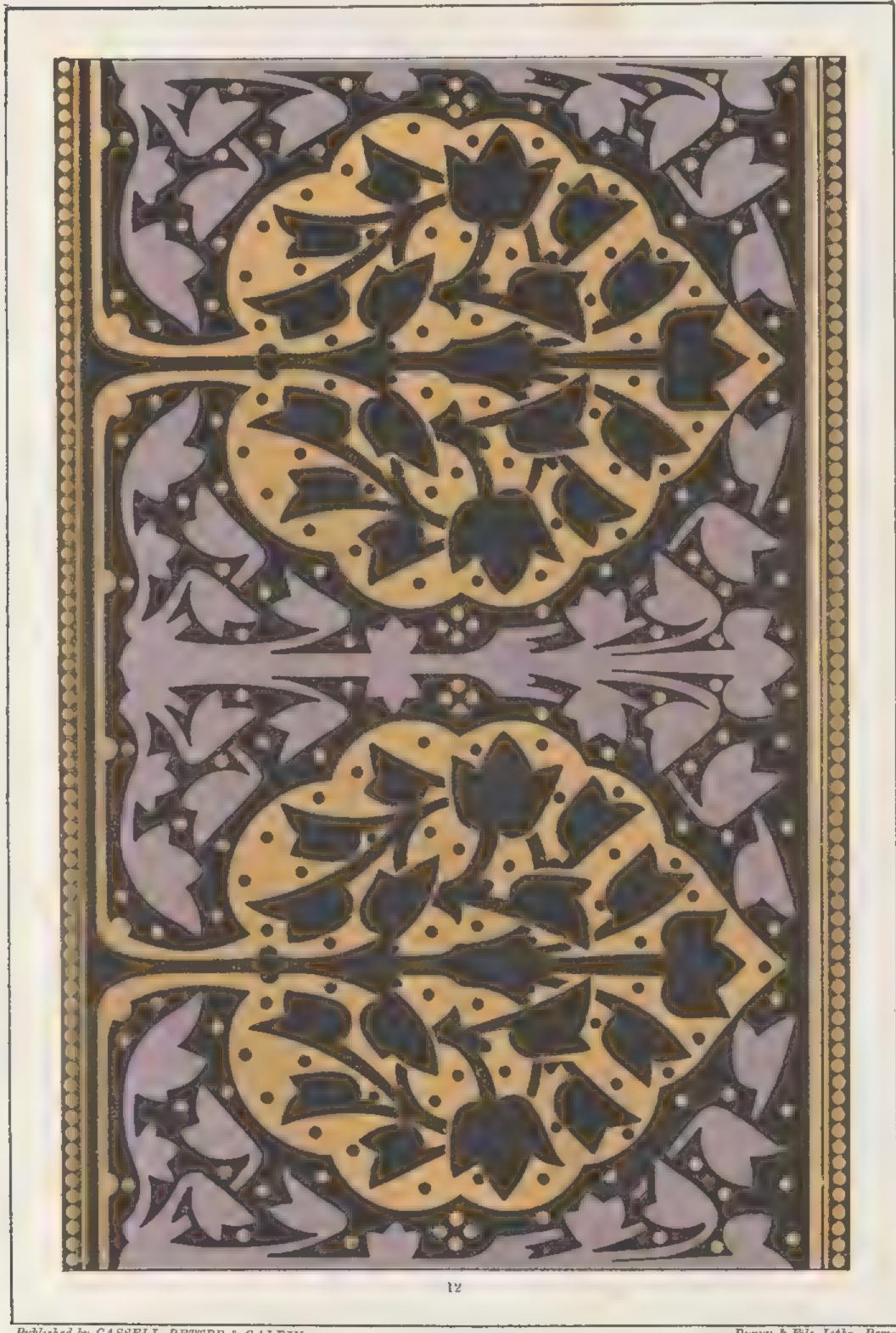
Fig. 9 is suggested by the foliage of what is familiarly known as the Horse-shoe Geranium, from the form of the darker line of colour that is

found in the centre of each leaf. Ornamentally, such a feature is of value, for it supplies a mass of strong colour as a focus, as a design should never be weak in the centre, and it at the same time gives increased interest. Fig. 10 may perhaps appear somewhat weak in the centres, but that arises mainly from the fact of its being so surrounded by white paper; were this design seen in mass, the white centres would be the most striking points in the whole; and the same may be said of the white flower that, in the completed tile, would form in Fig. 36 the most conspicuous feature—that on which the eye would most quickly fall. At other times, as in Fig. 48, a mass of flowers may form the central point of interest. Should any of our readers care to trace or sketch the design, omitting the central blossom and merely prolonging the leaves, they will at once feel how weak the resulting effect would be. Other examples will be seen in Fig. 60, where the black ground gives an increased prominence to the central rosette; in Fig. 91, where the two white rings fulfil a similar purpose; in Fig. 110, where the little group of white blossoms gives the needful emphasis; and again-not to dwell at greater length on them-in features having this end in view that are easily discernible in Figs. 133 and 135.

The unit of repeat in Fig. 10 is based on the unusual form of leaf found in the Tulip-tree. The conjunction of white and gold in the centre is a colour arrangement too weak in itself to be often satisfactory; but in the present case the background of black gives the needful solidity. White and yellow, or silver and gold, should as a rule be separated by some line of intervening colour, though the juxtaposition of these will at times give a refinement and delicacy that is very valuable. They may thus be seen in contact in Figs. 1, 20, 62, 69, 77, 78, 79, and 135. The heraldic law, however, that condemns as false blazonry the placing of one on the other, is on the whole a sound one also for the ornamentist, though he cannot consent to be so rigidly bound as the herald, who deems it equally false to place colour on colour: hence a scarlet field must have its charges in silver or gold, while a golden or silver field, it will be found, has its devices emblazoned on it in some colour-blue, green, black, or red. This second law is far too narrow for ornamental purposes, as by it the purple and black of Fig. 12, the brown and black of Fig. 15, the green and black of Fig. 20, the pink and black of Fig. 26, the grey and black of Fig. 31, and the blue and black of Fig. 40, would all be equally condemned. Other colour combinations are seen in the green and blue of Fig. 84, the purple and blue of Fig. 85, and the red and blue of







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Fig. 148. The conventional signs used in heraldry to express colour will often be found of very considerable service to the designer, as after the rough sketch of the form is made, the proposed colours can then, by a few dots or lines, be readily indicated. For the benefit of those who do not know the method adopted, we will detail it, though it is of course evident that any other series of symbols would do equally well. White or silver is left plain: it is, if we may use the expression, sufficiently marked by having no mark whatever; yellow or gold is indicated by a series of dots; red by a series of vertical lines; blue by the use of horizontal lines; black by a combination of the two—the two sets of lines perpendicular to each other forming small squares or reticulations; green is expressed by oblique lines passing downwards from left to right; while purple is suggested by a series of oblique lines passing downwards from right to left. The earliest example of this use of lines to express colours is seen in the seals affixed to the death-warrant of Charles I. As a familiar example, our readers will see them also shown on our coinage—on the shillings, for instance, of the third and fourth Georges. In any engravings of armorial bearings, the same feature may be readily detected.

The powdering of leaves in Fig. 11 has as its basis the foliage of the Hedge Mustard, a very common plant in our hedgerows and on waste ground, though, from the smallness of its blossom, it is rarely noticed. In the whole of the examples on this plate, as again on Plates I., XXI., and XXV., it will be noticed that the scarlet and the gold are never brought into immediate juxtaposition, as they are too alike, both in warmth and strength: a line of black, it will be seen, in all cases separates them, and gives them both a far greater value than they would otherwise possess.

PLATE V.

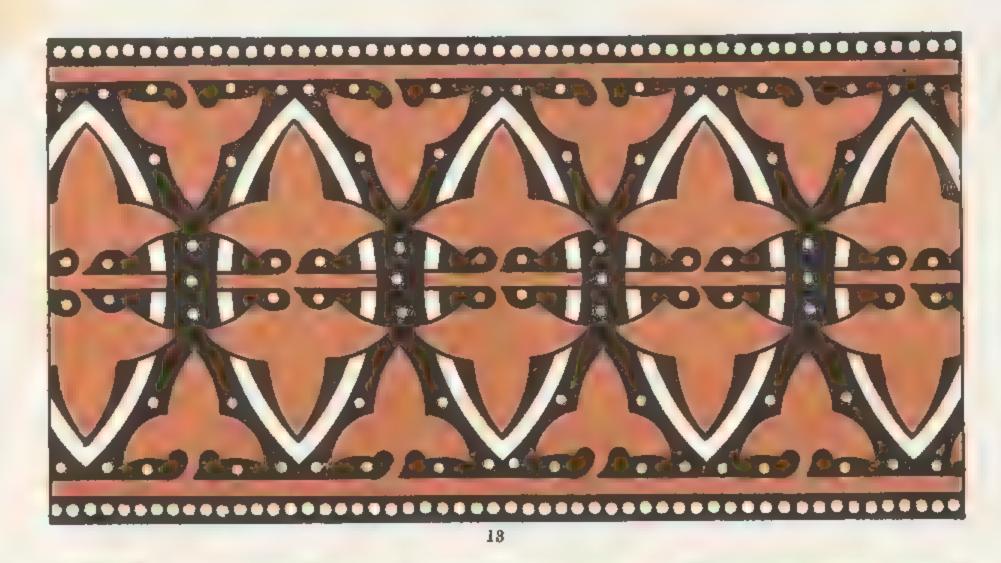
Though an upward direction—necessarily following from the striving after light—is that most commonly taken by the stems and leaves of plants, we may from time to time see various quaint deviations from this general law, and these ordinarily at the beginning or ending of the life of the plant. The falling away of the early vigour of the plant presents features that, as indications of the coming end, are not altogether suitable, as a rule, to the service of decoration; for though circumstances may arise where

sombreness of tone and general motif of the work may make such an association of ideas most suited to a special purpose, yet ordinarily the function of decoration is to awaken feelings more joyous-to suggest the wealth, the grace of Nature, rather than to point to the sere and yellow leaf. The early shoots of the young plant have, however, often a quaintness of direction and piquant angularity that are eminently suggestive to the designer; and we have endeavoured to give something of this pleasing characteristic to the forms shown in Fig. 12, where the unfolding leaves of spring may awaken many a pleasant image to the mind as emblems of the re-juvenescence of Nature, rising anew in all their vigour and early grace, and rejoicing to run their course and to cover the dark cold earth with their tapestry of living green, a veil of perfect beauty, the foretaste of the coming delights of summer and the deeper joys of the fruitful harvest. Other examples of this angularity in the treatment will be met with in Figs. 14, 17, 40, 61, 70, 84, 90, 100, 104, and 132; while in Figs. 1, 16, 39, and 43, which may at first appear to be of similar character to the former, it will, on more careful examination, be seen that these latter, although equally divergent from the general upward growth, are leaves that have accomplished much of their service, and now make way for the younger members to take what was once their position.

The general tendency of leaves to spring in an upward direction towards the great source of heat and life is, no doubt, one of the main features that have rendered such familiar ornamental forms as the anthemion, and the patera or rosette, so popular in all periods of decoration: since in the former these vigorous ascending forms, all in due subordination to each other, do not inaptly suggest the side view of such growth, while the patera or rosette in like manner pleasantly conventionalises the plan view. The central form in the anthemion is the highest; those immediately adjoining it, unable to aspire so high, have a less development; and so in regular series we find that due subordination of which we have just spoken, each leaf as it is thrown more and more aside from the central line becoming smaller; the treatment, therefore, of the radiating green members in Fig. 133, though justified, as an exception, by the form to be filled, or that seen in the crimson forms in Fig. 116, is to some extent unsatisfactory, since the central member does not in either case receive the prominence that rightly belongs to it. Examples, more or less readily to be detected, of this law of plant-growth—the upward sweep of the

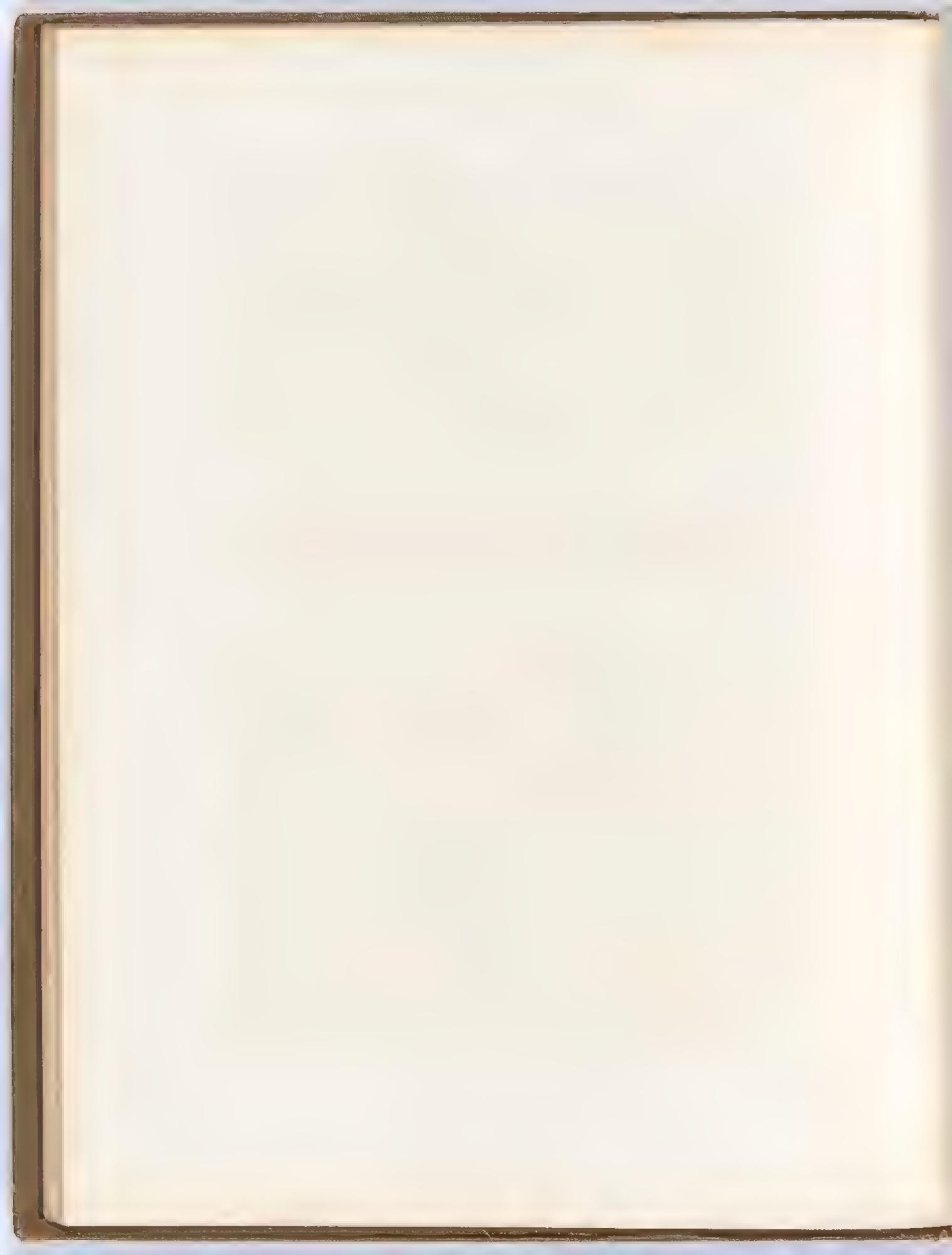












lines and that gradation of form that is easily discernible as the parts receive more or less of the life-giving rays—will be seen in Figs. 33, 35, 64, 72, 79, 82, 83, 94, 95, 114, and 141. In Fig. 75, though the leaves are all about equal in size, the central one has nine leaflets; the two next have seven; and the lowest, if it were seen in full view, instead of but the half of it, would be found to have only five members.

PLATE VI.

A band of ornament, produced by the throwing off of similar members from either side of a central line, is almost always pleasing, as the central line harmonises with the direction in which the band is to be placed by its parallelism with the bounding lines, while any amount of richness, any degree of simplicity or boldness, may be secured by the nature of the filling. Examples of simple treatments of this character may be noted in Fig. 13, the instance that has led to these remarks; and again in Figs. 28, 30, 44, 45, 49, 59, 87, 92, 103, 110, 111, 134, and 139; while somewhat more complex types are afforded by Figs. 4, 5, and 15.

The addition of a mere dot or spot of colour, we have already seen, may be of great value as a means of distributing a given colour over a surface, and of breaking up large monotonous surfaces of any one tint; it is also of much value as a ready means of giving life to a space that might else seem dead, and as a filling up of blank surfaces that cannot well, on some account —want of space, the risk of undue crowding, awkwardness of form to be filled, &c.—receive more ambitious adornment. The lightness and life that such apparently insignificant additions may impart will, we think, be readily felt in noticing their effect in Figs. 6, 15, 27, 39, 40, 42, 49, 78, 81, 90, 94, 95, 96, 97, 119, 129, 143, and 145. Should any of our readers, in working out one of these designs, leave out these spots until the last, they will, we think, on completing the copy by their addition, feel the decided gain that has accrued—a gain out of all proportion, in its results, to the slightness of the means employed. In the same way, if any of the following be taken, and the dots added at the end of the work, the student will be astonished to find how entirely their addition has got him over the difficulty that he had hitherto felt: the filling in of divers and sundry bald-looking places—Figs. 5, 11, 20, 21, 32, 45, 63, 73, 75, 82, 92, 93, 100, 115, or 132.

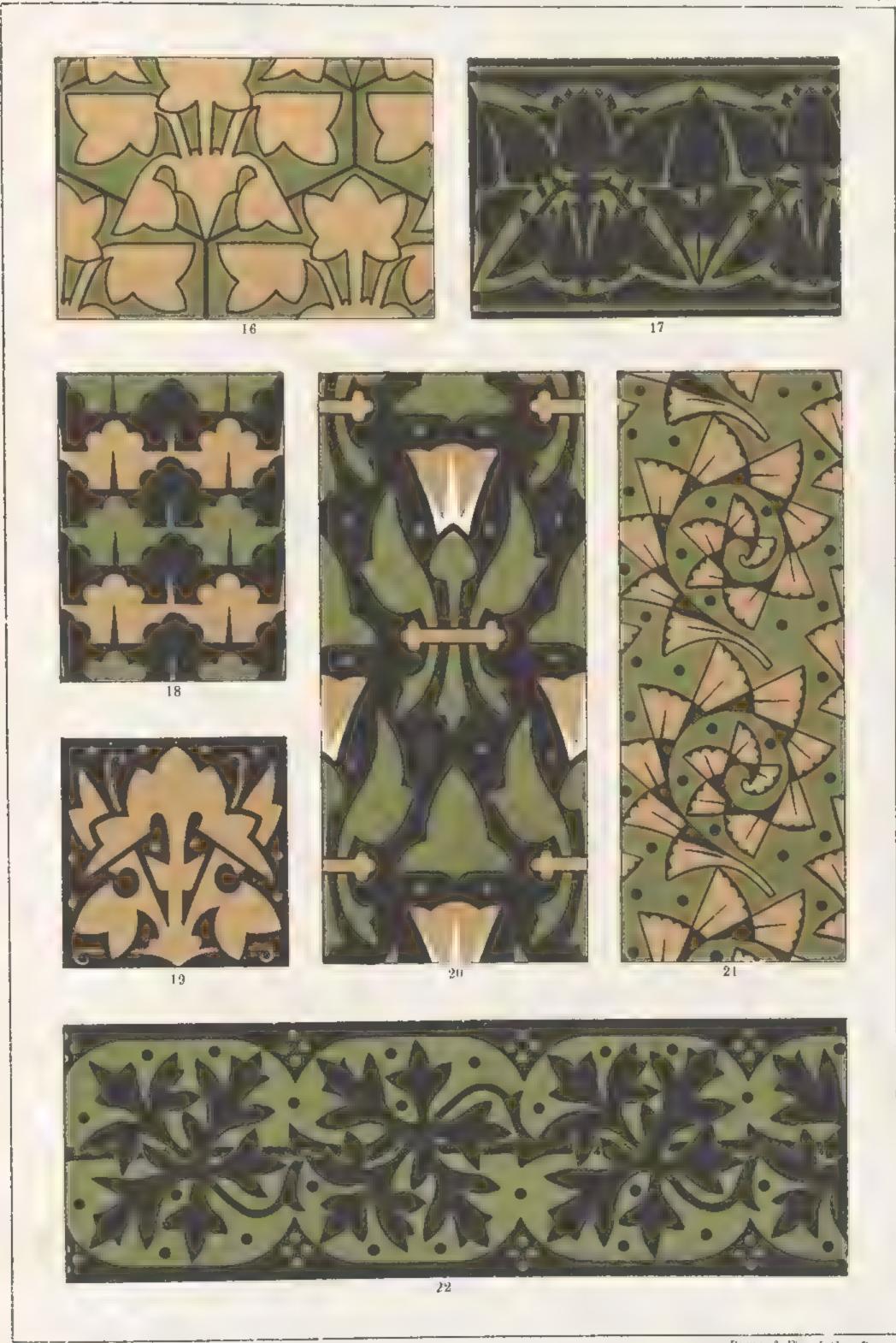
PLATE VII.

Though the foliage used in Fig. 16 is not unlike that of the Ivy; while that of Fig. 22 in some degree resembles the figure of the Herb-Robert; and the flower in Fig. 20 is based on that of the large white Convolvulus, that wreaths the hedges with its festoons of leaf, and bud, and blossom in the early months of autumn-the general character of the forms employed is distinctly conventional, while based on natural types and arranged in accordance with natural laws. The locking over, or imbrication, of the forms in Fig. 18 is suggested by the arrangement of the protective parts that secure from harm the yet unopened bud of spring. Ruskin, in one of his works, in contrasting two buildings together, points out how greatly one suffers by its roof being concealed behind elaborate parapet and cornice: how greatly the other gains by not merely the avowal of, but the evident delight felt in, the very visible roof, so suggestive of warmth and protection; and in like manner there is, we think, a peculiar charm in this overlaying of the parts which—whether seen in the armour of trusty steel, the scales of the fish, or the bracts of the little wayside flower-speaks of watchful care and safety from external foes; and it is no doubt from such feeling as this that what, from its appearance, is known as the scale ornament has been in all periods and amongst all people a popular one, even though probably not one man in a hundred could define its charm.

Another beautiful natural protective feature is employed in Fig. 21, which is based on the rolling-up of the parts—as seen in the Forget-menot, Comfrey, and several other plants—while these parts yet need protection, and which in their unrolling give such a character of strength and vigour to the plant. This spiral convolution of line possesses a great charm. It may be seen in almost all periods of art, and it is not uncommon in Nature, as the whorls of many shells, the tendrils of many plants, readily show. The volutes of the Ionic and Corinthian capitals, or the wave-scroll of classic art, the leading lines of much of the early English Gothic decoration, and the pastoral staff of the episcopal office, are art examples that at once rise to the mind. Illustrations of the use of the spiral line as an ornamental feature will be found in Figs. 4, 5, 12, 34, 38, 39, 56, 63, 90, 106, 115, 142, and 144. The undulating line (represented in Figs. 2 and 3), though somewhat similar to the spiral, is really quite distinct, and is very different in







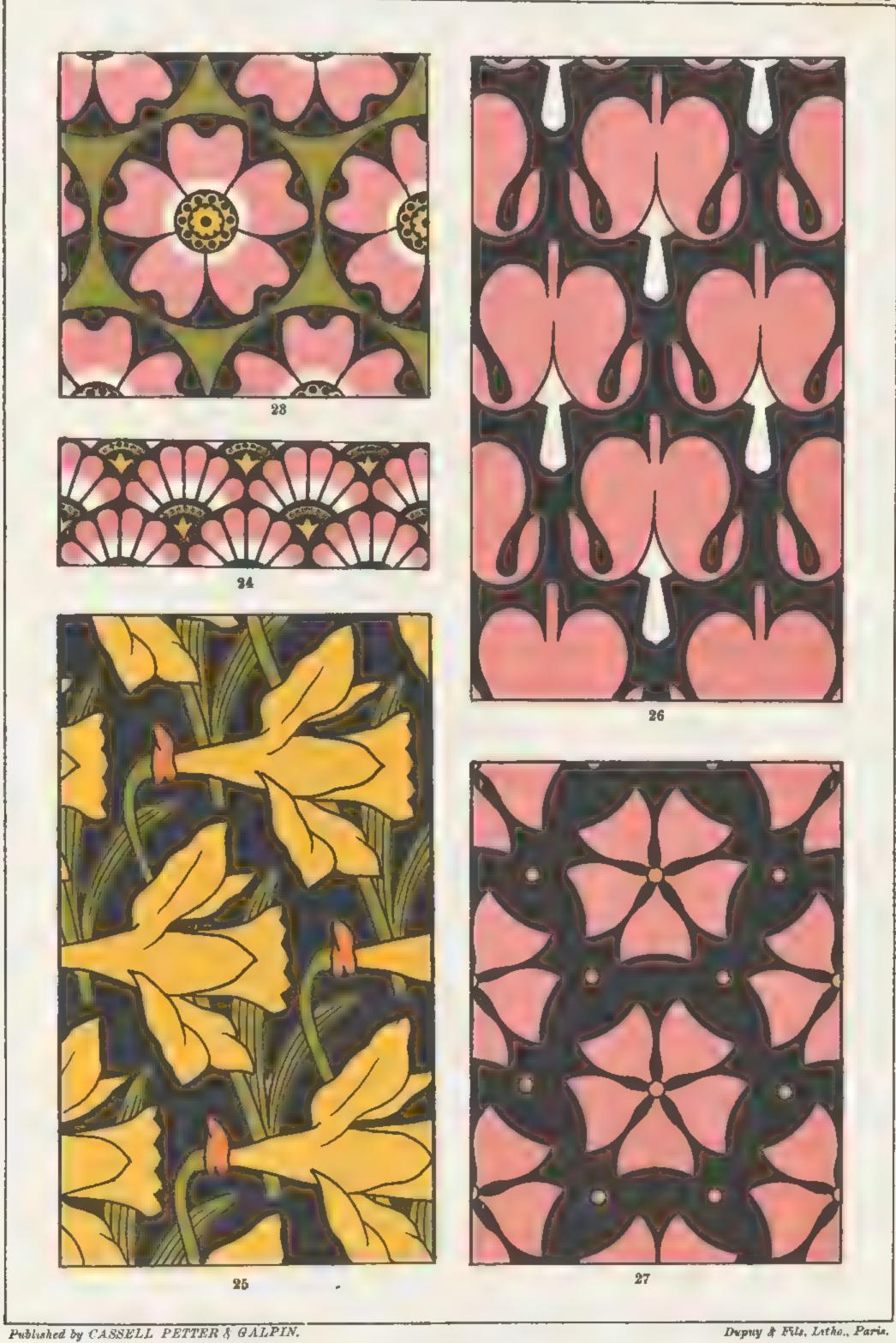
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its decorative functions; the spiral line is best suited, from its evident nature, for the filling-in of a circular space, while the undulating line is most adapted to a continuous band of ornament. A continuous band of ornament can, however, be equally well filled, by a succession of spirals, springing from each other. Fig. 90 will sufficiently illustrate this.

A third natural feature, the alternate arrangement of lines on their stem, an arrangement seen in the Oak, Rose, and many other plants, is employed in Fig. 22, where it will be noticed that a series of similar leaves spring alternately from either side of a central line. Its ornamental use is further illustrated in Figs. 46, 52, and 102.

PLATE VIII.

In the present plate all the examples are truly floral in character; though we trust that no stickler for refinement of language will bring us to task for calling a book in which the examples are largely based on foliage a series of suggestions in floral design, since we may, we think, legitimately, in so general a title, include all those constituents of a plant that possess an ornamental value. As, moreover, by scientific botanists the various parts of the flowers are but regarded as transformed leaves, modified in form and colour for the fulfilment of special ends in the plant's economy, the connection between the two is nearer than may at first sight be evident. We need not, however, waste more space in justifying our title to those who might be disposed to cavil, our pleasanter and more important task being to help, in a practical way, practical men, and to suggest to their consideration some few points that may guide or warn them.

Leaves in surface decoration are introduced in one of two ways: in one case the whole of the leaf is shown flattened out; in the other but half the leaf is visible; examples of the first treatment will be seen in Figs. 6, 7, 9, 11, 13, 15, 22, 33, 36, 44, 48, 53, 56, 60, 62, 71, 72, 75, 76, 78, 79, 80, 81, 82, 83, 86, 88, 91, 92, 97, 98, 102, 103, 105, 109, 110, 112, 116, 121, 123, 124, 128, 130, 131, 134, 135, 136, 139, 145, 146, 147, 148, and 151; while examples of the second class, that in which the half only is employed, may be noted in Figs. 1, 2, 14, 28, 30, 51, 52, 55, 69, 87, and 115. Ordinarily, however, throughout our suggestions it will be found that both forms are used together: and it

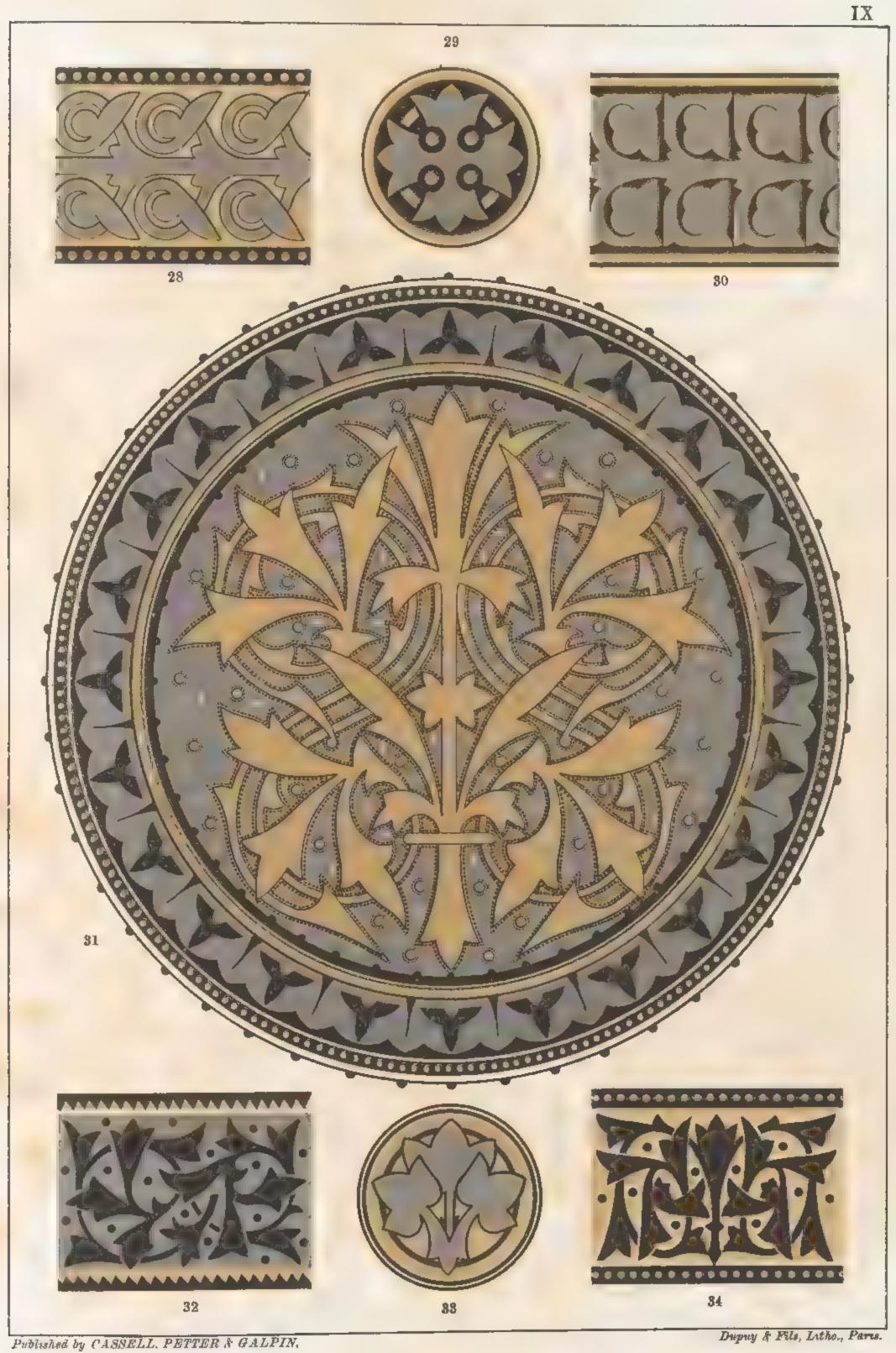
is only natural that it should be so, as in this way we are enabled to give some little suggestion of the variety seen in Nature without sacrificing aught that is essential to decorative design, or transgressing the limits imposed on ornamental as opposed to pictorial treatment.

In the same way, flowers, as we have already briefly mentioned, have two methods of treatment: that called the plan, in which the whole of the flower is shown, and which will ordinarily be circular and multisymmetrical in arrangement; and that called the elevation, or side view, which will as a rule be bi-symmetrical. Many flowers are equally suitable for art requirements in either treatment, while others can only well be used in one or other form alone. The Daffodil, that is represented in side view in Fig. 25, and in full view in Fig. 117, is beautiful in either aspect. Plants that have the disk of the flower very much flattened afford little scope for effective side views; while other plants, of which the Fuchsia and the Chinese Lantern plant, represented in Fig. 26, are fair types, are, from the nature of their growth and the way that consequently they are always presented to the eye, evidently best treated as side views. The patera or disk treatment may be seen in Figs. 23 and 27 on the present plate, and again in Figs. 36, 48, 77, 78, 110, 117, 122, 126, 135, 136, and 150; while the bi-symmetrical treatment is seen in Figs. 1, 8, 20, 26, 62, 69, 70, 73, 100, 137, and 138. It will, however, as in the case of leaf-forms, be often found that, as in Figs. 119, 120, and 121, both forms may be legitimately employed in the same design

Figs. 23 and 27—the first based on the blossom of the Dog-Rose, and the second on that of the Musk-Mallow—afford a good illustration of the great variety that is readily obtainable even in so circumscribed a boundary as the aggregation in circular and fivefold repetition of one simple unit into an ornamental composition. A study of Nature will readily afford materials for a hundred such disks, all alike diverse from the others and excellent in themselves. By way of illustration, we may merely refer in passing to the beautiful variety of form seen in the flowers of such common plants as the Buttercup, Avens, Strawberry, Periwinkle, or London-Pride; all are made up of five parts similar in themselves, but all differ greatly from each other.







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PLATE IX.

The illustrations on the present plate call for little comment. In Fig. 28, a pleasing effect is produced by the contrast of the nearly straight line of the back of each leaf with its curved stalk. In Fig 34, a feature of some little suggestiveness, and one a good deal more used in French than in English decorative work, is seen in the treatment of the spiral, which, instead of tending towards the circular in form, as is ordinarily the case, is in this instance much longer in one direction than the other, and consequently is in general effect more nearly an approach to the elliptical curve, though, of course, in lines that so continually change their character one can only very loosely employ such terms as circular or elliptical at all.

The central illustration, Fig. 31, affords an example of the bi-symmetrical filling of a circle, which is a very graceful and beautiful way of decorating the form, though ordinarily, in such case, the ornament radiates multisymmetrically from the centre. This second method possesses at least one advantage, as it emphasises the centre of the circle, which is a result that is almost always pleasing; but such ornament is, after all, only fit, as a rule, for a subordinate position, while it certainly requires less thought and skill on the part of the designer than does the design that is but alike in its two halves. The aggregation in circular series of almost any forms will produce a more or less pleasing result—a fact that we see very well shown in the bits of broken glass that, when put into a kaleidoscope, fall into combinations which are certainly far more attractive to the eye than one would readily imagine from a contemplation of the ragged splinters that form the units of the repeat. Circles filled multi-symmetrically will be seen in Figs. 10, 23, 27, 29, 36, 48, 60, 77, and 141; while bi-symmetrical fillings of the circle will, in addition to our present example, Fig. 31, be also met with in Figs. 33 and 80.

The subordination of the one kind of symmetry to the other we have endeavoured to express in the design before us by the series of radiate units that fill the bordering, while the centre of the design is arranged according to the higher type.

Additional richness may often be produced by the duplication and parallelism of lines, which thus become far more effective than would otherwise be possible without this repetition. It will readily be seen that

the two curved lines on either side of the central axis thus aid and enrich each other.

The terminations of stems should, as a rule, be always clearly defined: the eye should at once feel that the actual ending is before it: there should be no uncertainty as to whether the line may not presently reappear somewhere else; a swelling out of the foot of the stem, as in our present figure, is therefore a good way of marking its starting-point. In Fig. 1, a slight curving out suffices to show that it springs from the inner line of the border; in Fig. 11, each leaf is sharply cut off from anything like a growing contact; the termination of the stem in each unit in Fig. 20 is equally clearly defined; in Figs. 39, 100, and 101, a bulb-like expansion receives the bases of all the converging stems, and at the same time forms a mass that balances with the other portions of the design; the terminations are in two ways equally decidedly marked in Fig. 43; a swelling out of the base of the stem, a form often seen in Nature, and similar to that in Fig. 31, marks the corresponding point in Figs. 62, 63, 66, 67, 76, 79, 80, 85, 93, 103, 105, 129, 141, 145, and 146. In Figs. 98, 99, 109, 114, and 132, the stems evidently spring from the bounding lines of the whole; while in Figs. 69, 70, 72, 73, 90, 94, 95, 104, 135, and 136, the stem terminates in a point: a very effective and definite way of marking it.

PLATE X.

The whole of the forms herein represented are very conventional in character. The first feature that calls for any remark is the pleasant contrast between, and mutual enhancement of, the two series of foliate forms in Fig. 36, that nearest the centre being radiate, since all the forms stand at right angles to the enclosing curves; while in the outer series the forms are tangential, and appear to grow from one of the lines of the bordering. We, of course, use these geometric terms in what we may be allowed to call a decorative sense—a sense hardly so rigid as that in which a mathematician would employ them. A second point that illustrates what we consider to be a desirable feature is the introduction of the central flower. The flower is the crowning grace of the plant, as the fruit is ordinarily the crowning end, and it therefore appears only natural that





SUGGESTIONS IN FLORAL DESIGN



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where such features are introduced, they should occupy the central or some other equally conspicuous and honourable position. In most plants the blossoms all precede the fruit, though in others, as in the Blackberry, both may be freely met with at the same time. The former case presents no difficulty; but in the latter the best treatment, we should say, would be a powdering, or any other arrangement of flowers, the central feature or other post of honour being given to the ripened fruit. As illustrations of our precepts, we turn to Fig. 20, where it will be seen that the flower is the central member, and alike by its difference of colour and dominating position, asserts its right to chief regard; in Fig. 25 the flowers are spread evenly over the whole field, the idea being to convey some notion of the carpet of bloom that overspreads the whole copse when the Daffodils throw over it their golden lustre; but in Fig. 36, the illustration that has led to these comments, the flower again takes the central place, and sits enthroned amidst its ring of leaves; in Fig. 48, again, the flowers— Primroses—clustering together, as is their wont, are massed as a central feature; Figs. 62, 69, 70, 73, 78, 100, 110, 119, 120, 121, 135, 136, and 137 are other examples. It is needless, however, to go through them individually and point out the special features that may appear in any of them, as the general principle we have laid down once conceded, we have done all that here seems necessary, the subordinate features that may lead to slight modifications in exceptional cases being of but little moment, and sufficiently evident both in their causes and effects.

In many cases the floral wealth of Nature, as seen in the golden carpet of Daffodils we have just alluded to, the hedges white with Hawthorn, the fields ruddy with the Sanfoin, or the meadows powdered over with the countless Daisies, points to the lavish use of the blossoms. We have in several of our designs confined ourselves exclusively to the flower, the most beautiful feature ordinarily of the plant, though in some instances the case is reversed, and the flowers shrink, ornamentally, into nothing in comparison with the beauty of the foliage; the Maple may be taken as a fair example of this class. In other cases the necessity for keeping the ornament very simple in character renders the flower-unit a very suitable decoration: Figs. 23 and 27 may be given as instances; at other times simplicity of colour may be a point that, either as a question of taste or economy, may be desirable, and the use of the blossom alone, as in Fig. 26, again becomes suitable, as it is scarcely advisable to have flower and leaf identical in colour, and the

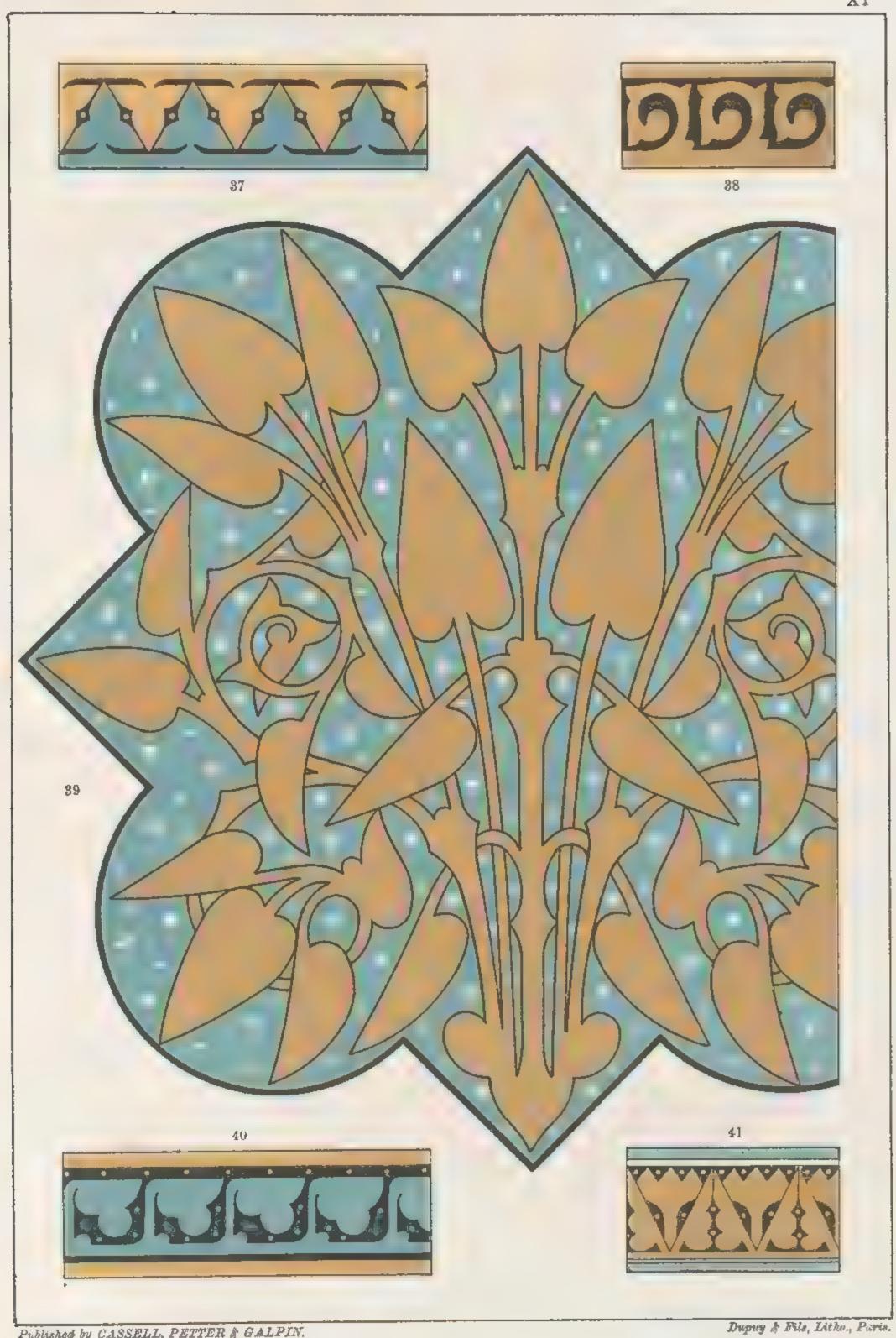
suppression of one or other of them thus becomes almost necessary. In Fig. 77, the design is composed solely of the blossoms of the Borage; they are in Nature far more conspicuous and attractive than the cold grey-green foliage from which they spring, and may thus in a design be very legitimately isolated to stand alone in their beauty of colour and form. The designs shown in Figs. 117, 122, and 126 are composed of the blossoms of the Daffodil, Primrose, and Dandelion respectively, all of them flowers that diaper the fields and hedgerows with their stars of delicate yellow or disks of shining gold; while the beautiful flower of the despised Potato forms the subject of Fig. 138.

PLATE XI.

When a leaf is in Nature given off from a stem, the point is generally marked, either by a swelling of the stem at the point, the presence of little subsidiary leaflets called stipules, or in some other way: it is very rarely indeed that, supposing the leaf removed, no tell-tale indications would remain to point out what was once its position. This feature, which gives great vigour and decision to the natural forms, is no less useful in ornamental art; and the springing of stem from stem, or leaf from stem, should always either be veiled behind a mass or nest of foliage or boldly accented by some such feature as we have above mentioned. It will be seen in Fig. 39, the large central illustration, that we have not been unmindful of this aid, as a conspicuous swelling of the stem marks each point where a leaf is given off from the stem lines. In Fig. 2, the leaves all depart from the stem without any such indication of their starting-point; but in Figs. 4, 22, 56, 86, and 92, an indication of one kind or another will readily be noticed. In the angle formed by stem and leaf-stalk a bud is always present in Nature, though it may be so small as to present no appearance to the casual glance; should, however, any injury happen to the termination of a spray, these smaller buds rapidly develop. A Blackberry stem may perhaps extend some feet and bear at regular intervals its single leaves, but if the cut of the woodman's hook, or the swinging stick of some roadside idler, snap off the end of the spray, the buds that before were dormant rapidly change into young branches at the axil of each leaf, and the effect of the whole spray, once so sparsely clothed with leaves, becomes materially altered. The introduction of this bud in the angle is valuable in decorative compositions; like the swelling stem or leaflet, it gives interest to what would







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else be a rather weak-looking point. Examples of its use may be seen in Figs. 28, 36, 42, 69, 75, 82, 86, 94, 95, and 114. The veiling of the actual springing behind some tuft or sheath of foliate form is another feature that is as pleasing in ornamental composition as in natural growth. Examples of this concealment of the actual junction may be noted in Figs. 45, 48, 63, 70, 102, 119, 120, 121, and 124. Natural examples of the bossing or swelling of the stem at the points whence the leaves are thrown off may be very well observed in the Sweet-William or the Herb-Robert; while the addition of stipulary organs at the base of the leaf-stalk may be observed in the foliage of the Apple and the various species of wild or cultivated Pansies. The cloaking or sheathing of the junction is well illustrated in the Hemlock or Parsnip. Where leaves have no stalks, but spring direct from the stem, sufficient richness and vigour is generally produced without need of any of these subsidiary forms of enrichment: decorative examples are given in Figs. 44, 53, 87, 103, and 111; and when the stalk is only so long that no sense of emptiness or poverty in the design arises, as in Fig. 134, these minor additions are equally unnecessary, as their only function, in ornament, is to give interest and life to what might otherwise appear bare and bald.

A very good and legitimate effect may often be produced by springing the lines of the enclosed ornament from those that bound it, making either one or both lines of the bordering the starting-point for the curves of the stems or the base from which the foliage springs. It is a feature that is very common in early Gothic work, and one amply deserving of imitation; and it moreover affords a pleasant change and alternation of treatment with the more usual method of throwing off the forms from a central line: a mode of treatment to which we have already referred. When only one border is used as a base for the springing of the forms, these forms should be sufficiently rich to fill all the intervening space satisfactorily, or a series of ragged gaps will be only too visible near the line of the second border; to avoid this, both borders may be used, the forms being thrown alternately from one and the other, and any open spaces that then result are immaterial, as they balance each other and are not all thrown into one line in the composition. A considerable openness and lightness of design is thus easily available, though greater richness will often result from locking these alternating forms closely into each other; and in this latter case alternation of colour is of great value, as it gives sharpness and individuality to the forms and prevents the confused look of things that might otherwise easily arise when the forms are thus

compressed. The central portion of Fig. 1 is filled by a design that rises from one line only, while the bordering, alternately in black and gold, springs from each of the enclosing lines. In Fig. 13, the leaves that spring from the two lines of the border blend with those that start from the central line, and form one composition: a composition that is distinctly the richer for their presence. In Fig. 14, the forms spring alternately from either enclosing line, and like those in Figs. 37, 98, 109, and 112, which are similar in treatment, interlock. In Figs. 51, 55, and 99, these forms interlace or overlap; while in Figs. 38, 40, 41, 47, 50, 53, 54, 57, 88, 114, and 132, we have examples of forms that spring from one line only of the bordering.

PLATE XII.

Fig. 42 presents a very fair instance of what amongst ornamentists is known as an "all-over" pattern: a technical term, that is used to denote a design in which the whole of the field is covered with ornament, in contradistinction to such as have units only at intervals, leaving spaces of the ground between them. The ornament of the Moors, as seen in the decorations of the Alhambra, and that of Eastern nations generally, is most commonly of this nature; the whole surface of the object is covered with decorative forms, so as to present to the eye a mass of elaborate detail, the leading lines of which can often only be detected by careful scrutiny. When, as in some Persian surface decoration, these lines are often quite lost, the result is unsatisfactory, as it suggests a mere aggregation of units that have no connection with each other—the evidence of design and thought is not sufficiently visible to please the eye or satisfy the mind. Fairly typical arrangements of the "all-over" class may be seen in Figs. 2, 3, 4, 25, 39, 72, and 90; while those that are scattered over a field may be represented by Figs. 8, 81, and 88. The whole thing is, however, purely a question of degree, and cannot be rigidly defined. It would be difficult to assign the position, for example, of Figs. 94 and 95, for the units are isolated from each other, and yet all combine to fill the field with an almost continuous and even sheet of ornament, and many of the other figures scattered throughout our plates present the same difficulty when anything like classification is attempted.







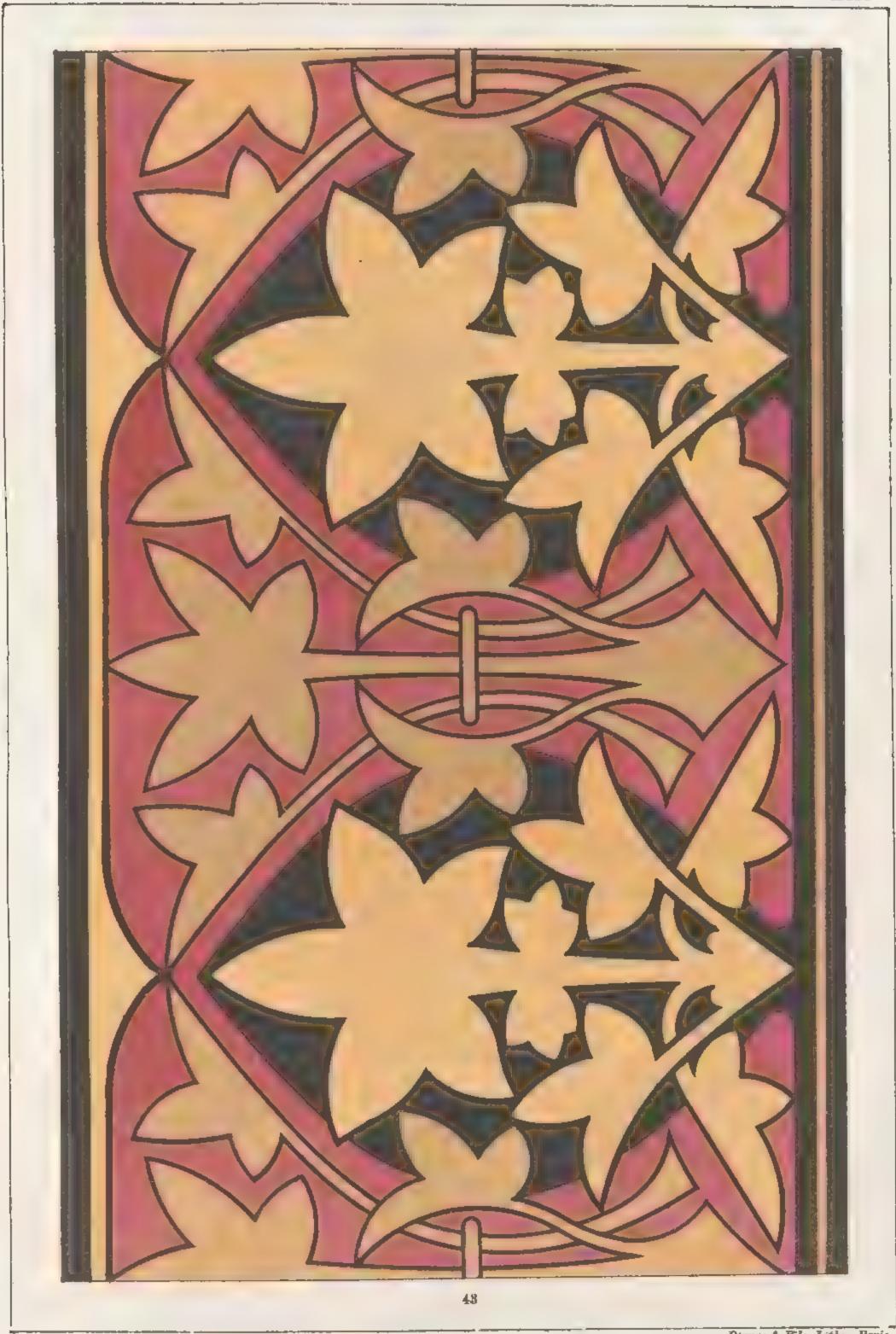
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PLATE XIII.

Fig. 43 is a design for mural decoration, either for wall-paper or tile-work, and calls for no extended notice. The use of the lateral leaflets below the terminal leaf is perhaps the only ornamental feature that calls for any remark. Natural examples of such a form are very frequently found, the leaves of the Agrimony, Avens, and many other common species being illustrations, though we know of no natural leaf of so angular a type that has these lesser members. Ornamentally, the feature is very valuable, as it gives a beautiful gradation of mass and form, and is, moreover, often exceedingly useful as a filling-in of space. We have thus used it in four of the eight leaves that form the central mass in Fig. 60; and the same thing in principle, though very different in form, may be seen in Fig. 86. We have also employed it in Figs. 141, 145, and 151.

PLATE XIV.

The association of ideas connected with various plants is a consideration that the designer will do well to bear in mind, since it is evident that if two designs of equal merit in themselves appeared in the market, that design which was founded on the best-known plant would find the readiest sale, as it would appeal, not only to the eye, but the mind, in a way that the other would be unable to do. As the best-known and loved plants, like the Daisy, the Wild Rose, and the Bluebell, are amongst the commonest, the designer will find but little difficulty in at least procuring the materials for his work; what use he can make of them when he has got them is another consideration altogether, though it is a great advantage for a man to start with a prepossession in his favour in the minds of those who will judge his work. The Primrose, like the Cowslip, the Forget-me-not, and many other flowers, has tender associations that make it a general favourite; and though it would be foreign to our present purpose to dwell on the reasons that have thus given various common flowers so marked a share in popular regard, we must at least refer to the fact in passing, as the

knowledge of these associations is quite within the scope of the designer's studies.

In addition, however, to the Primroses and Fern that have in the present figure (Fig. 48) suggested these comments, we have employed some few other natural types as the basis of our work, though duly conventionalised so as to suit art requirements. The Maple is suggested, for example, in Fig. 4; the Crocus in Fig. 8; the Ivy in Figs. 15 and 102; the Daffodil in Figs. 25 and 117; the Musk Mallow in Fig. 27; the Wood Anemone in Fig. 78; the rich crimson colour and beauty of form of the leaves of the Herb-Robert in Fig. 83; the Hawthorn or May in Fig. 110; the Chrysanthemum in Fig. 119; the Oxlip in Fig. 120; the Dandelion in Fig. 126; the Convolvulus in Figs. 135 and 137; the Daisy in Fig. 136; the Potato-flower in Fig. 138; the Hop in Fig. 139; the Celandine in Figs. 91, 92, and 145; and the trifoliate leaves of the Clover in Figs. 93 and 146. Many other beautiful natural forms are at least as fully open to good decorative treatment as those we have just named, as, for example, the Iris, Water Lily, Blackberry, Buttercup, Cinquefoil, Nut, Ground Ivy, Columbine, King-cup, Mistletoe, Tormentil, Oxeye Daisy, Snowdrop, Silverweed, Bryony, Bush-vetch, Agrimony, Foxglove, and Wild Hyacinth—a list that might very readily be amply extended.

PLATE XV.

The different illustrations on this plate have already served to illustrate various ornamental features—the use of the spiral line, the springing of ornament from the central or lateral lines of a border, the value of the simple repetition of a form, or its alternation with another unit, and such-like points; and further comment, either on the plate as a whole or on its component parts, seems now unnecessary.





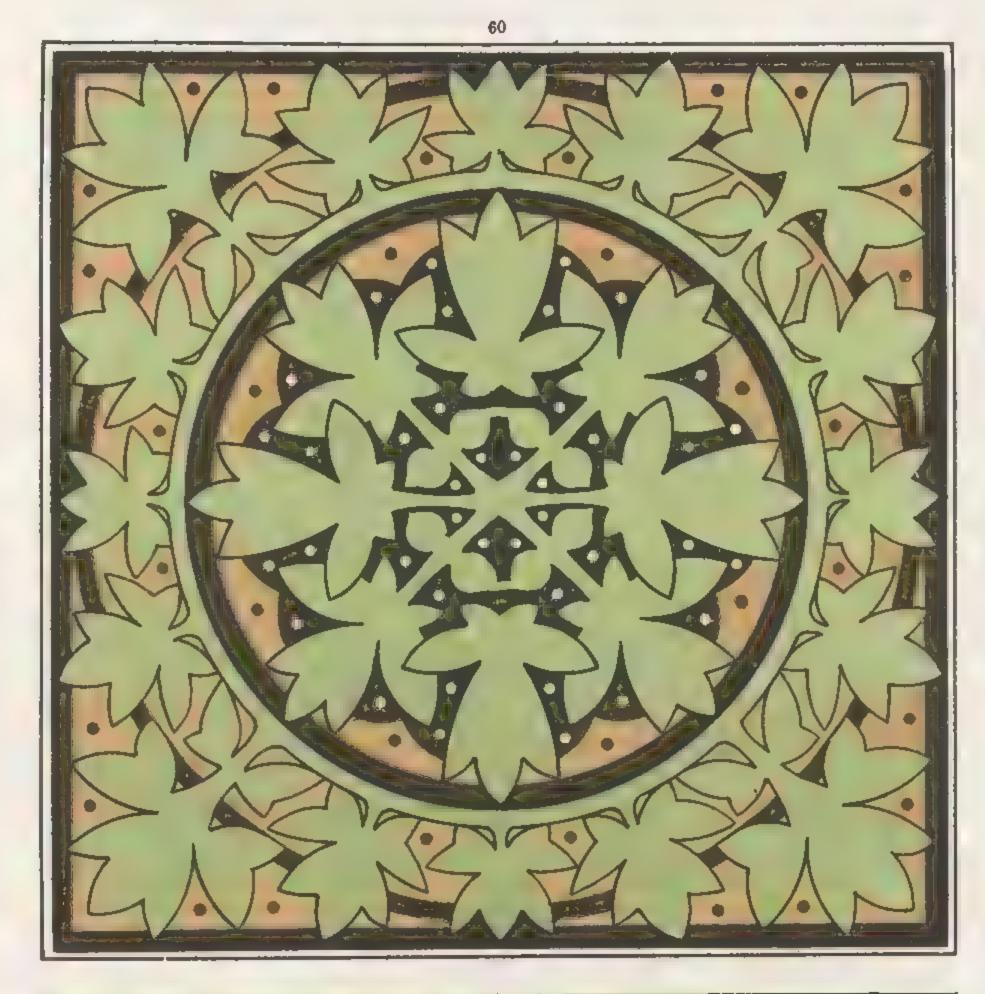


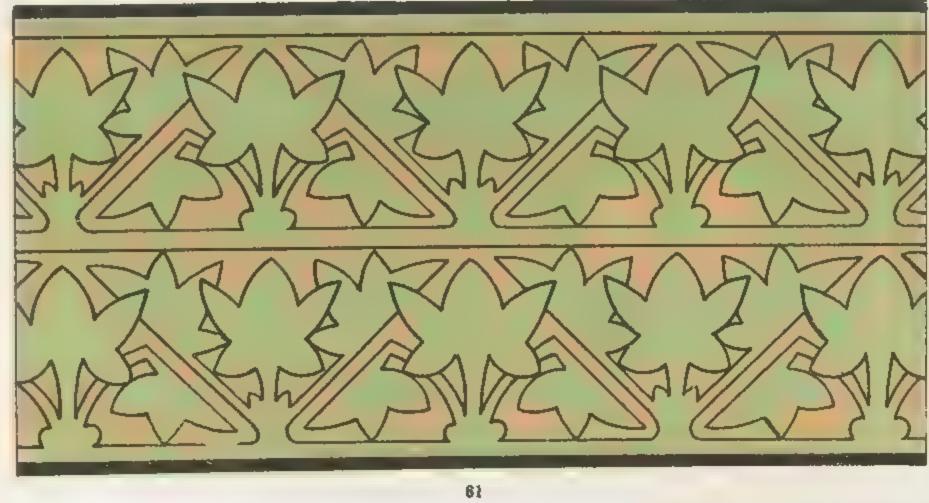
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PLATE XVI.

The square, one of the most useful ornamental forms, since it combines so readily with the general lines of so many objects that require decoration, and is moreover so easily set out, is capable of ornamentation in many ways. Placed with two of its sides vertical, it will ordinarily be either ornamented with a bi-symmetrical or multi-symmetrical treatment; though at other times, as in Fig. 85, a less rigid arrangement may be adopted. The lines formed by its diagonals and diameters all intersecting in its centre are, as in Fig. 84, very frequently the basis of the composition—a disposition that readily lends itself to a circular arrangement. The angles made by the combination of the circular and square forms may be either filled in with some other form, or the forms that are based on the diagonals may be prolonged to fill this angular space. When the square is placed so that its sides are oblique—what is often termed a lozenge or diamond-the ornament, although it may be of any of the constructions which we have mentioned, is generally bi-symmetrical, as such a placing of the square is that most ordinarily employed when it occurs on an upright surface. For an upright surface, no decoration is so appropriate as that which suggests something of the upright growth, a growth best indicated conventionally by the bi-symmetrical treatment. We turn now to our illustrations for examples of these various treatments, taking first those instances in which two of the sides are vertical. In Fig. 6, it will be seen very readily that the diagonal and diameter lines here form the basis, though the springing of the foliage from the central circle has prevented a monotonous rigidity; and Fig. 110 is similar in its nature to this. In Fig. 123, as the ornamental forms are simple and bold in character they run to the centre. The bi-symmetrical arrangement of the ornament is seen in Fig. 19, but it is a construction rarely adopted, for it does not easily lend itself to treatment, as the square is thus cut up into two oblongs—forms that present certain difficulties in the filling of the angles, when the problem has to be faced. Sometimes, as in Fig. 86, a circle is at once avowedly used, and the ornament is really designed to fill that instead of the square, the empty space that results at the four corners of the square being filled in some independent manner.

The difficulty of filling these angles is, as we have already indicated, often got over by making those forms that run towards the angles

of the square larger than those alternating forms that only run towards the sides, and are therefore necessarily shorter, and may therefore very appropriately be made smaller altogether: examples of this may be seen in Figs. 127, 128, 130, and 131. In Fig. 60, on the present plate, the difficulty is got over by having a central circular form filled with ornament, while from it springs a series of other forms that gradually increase in size as they near the angles of the square. The lozenge, or square, having its sides at an angle and filled bi-symmetrically, is shown in Figs. 65, 68, 73, 93, 94, 95, 97, 104, 105, and 108. When the diagonals are drawn a square is resolved into four right-angled triangles, and the ornament in each of these will in a radiate arrangement be exactly similar. In Fig. 106, one diagonal only is drawn and two right angles are then formed; this treatment of the square, it will be seen, results in quite a different decorative character.

The design given in Fig. 61, the lower illustration on the present plate, is, like all those we have been just considering, based on the square, though the construction is not at first sight so obvious as in many of the other examples that we have brought forward. The squares are first placed lozenge-wise and in contact; a horizontal line is then drawn through the centre of each, cutting the square into two triangles; and the ornament that fills the upper and lower triangles, though different in each, forms when taken together the unit of the design. This design would do equally well as the filling of a larger surface; it need not necessarily be confined to the narrow and strip-like piece that the exigencies of space here reduce it to.

PLATE XVII.

Fig. 62, a design for wall decoration, is so constructed that it would repeat within the limits of the blocks used for printing wall papers. These blocks are always made twenty-one inches wide, as a smaller block would lead to a needless waste of time in producing the patterns, while it is proved by experience that a larger block than this is too cumbersome for ready use. The width mentioned is that therefore which is always used, and hence all wall-papers will be found to be of that size across. All patterns for wall-papers must be so arranged that they can fit into this measurement, so







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that when pieces are hung together side by side round a room the figures shall run continuously, causing no unsightly lines of junction. A pattern may therefore have its unit of design twenty-one inches wide or any fraction of this—such as seven, five and a quarter, or three—that will go in that distance without remainder. The present pattern is five and a quarter inches wide, exclusive of border, and would therefore represent one-fourth of the required width. Fig. 4 is designed for the same purpose, and will be found to repeat accurately in the twenty-one inches of allowable width.

There is, perhaps, no branch of decorative art that exhibits so marked an improvement within the last few years as that which deals with the designing of wall-papers, the great majority now being more or less pleasing, a thing that certainly could not have been said of the productions of some ten years ago; while many, and not necessarily the high-priced ones alone, are of the highest degree of excellence. Manufacturers have discovered that good art pays and that mere technical excellence of work-manship will not suffice: hence there is in many directions a demand for the skilled fingers and brains of the artist to supplement the labours of those whose work is in its way no less excellent.

No one natural type has supplied the material on which our design is based; the flowers are of the graceful liliaceous type, while the leaves, no less pleasing in form, are not unlike those of the Ground Ivy. Where an actual representation of any flower is given such an amalgamation would be unjustifiable and offensive. A natural treatment of the Daffodil blossom, for instance, would not permit the use of Rose-leaves instead of its own natural foliage, from a fancy that the former were perhaps in themselves more pleasing, and might, therefore, be employed; nor should the blossom of the Daisy spring from a wreath of Ivy foliage; but where all the forms are conventionalised, a combination of the special beauties of several plants is not objectionable, nor felt to be incongruous, since none of the individual forms, flowers, fruit or leaves, are sufficiently like the actual facts of any one plant to excite a feeling of the inappropriateness in character of the other features associated with them. The broad simple outline of black to the leaves and flowers was suggested to our minds by noticing the richness that the dark lead-lines often give to the forms which they enclose in good stained glass work, though, of course, the actual imitation of such a feature would be absolutely unjustifiable and in the worst taste. Exigencies of manufacture entail certain limitations, that, honestly admitted,

are little or no drawback to the artistic value of the work; but their reproduction under circumstances foreign to them is a fatal blemish, as in the laborious imitation in other substances of the square stitches and resulting angular forms that are natural in some woven fabrics. We have seen this, for instance, in wall-papers, where all the flowing grace and beauty of curve that might have been so easily obtained are wantonly sacrificed for a laboured imitation of the poorer forms that are alone obtainable in the less facile medium.

PLATE XVIII.

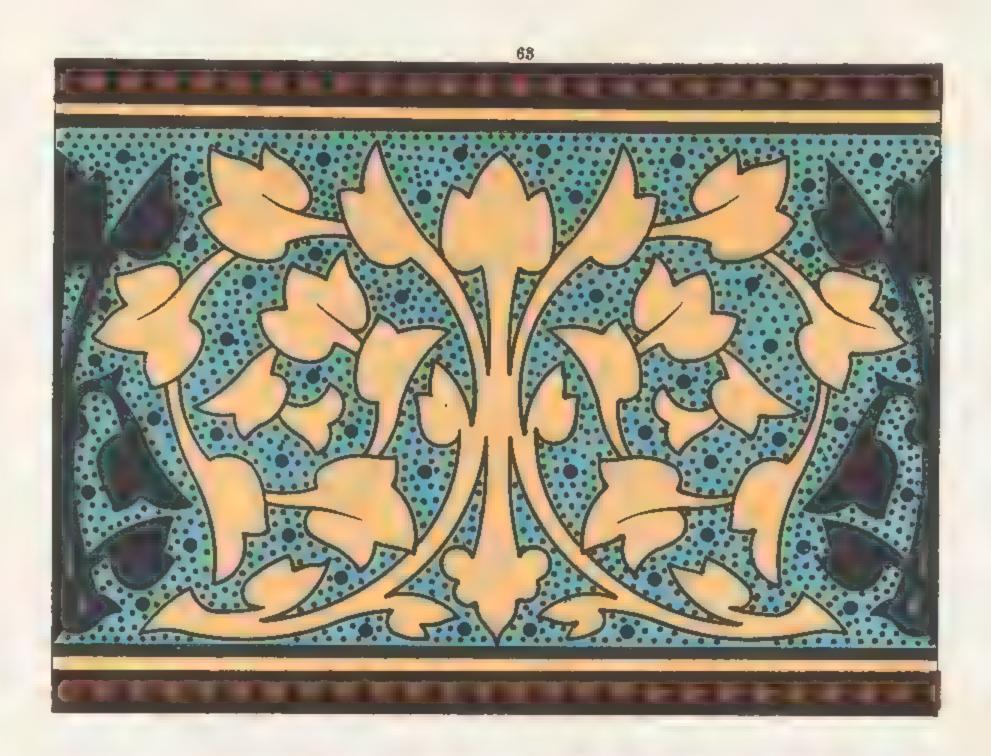
In Fig. 63 the most noticeable feature, and almost the only one that calls for any remark, is the sheathing of the stem by the leaves, a feature that we have already referred to, while dealing with the noticeable points of one of the preceding sheets. It is very well illustrated again in Fig. 52, and in some few other instances that we need not further particularise. Much of the ornament of the Romans was of this type; a series of scrolls foliated with the beautiful leaves of the Acanthus, and springing from a mass of like forms, the actual junctions of the curves being thus hidden. Any good work on Roman art will supply numerous examples of this method of treatment.

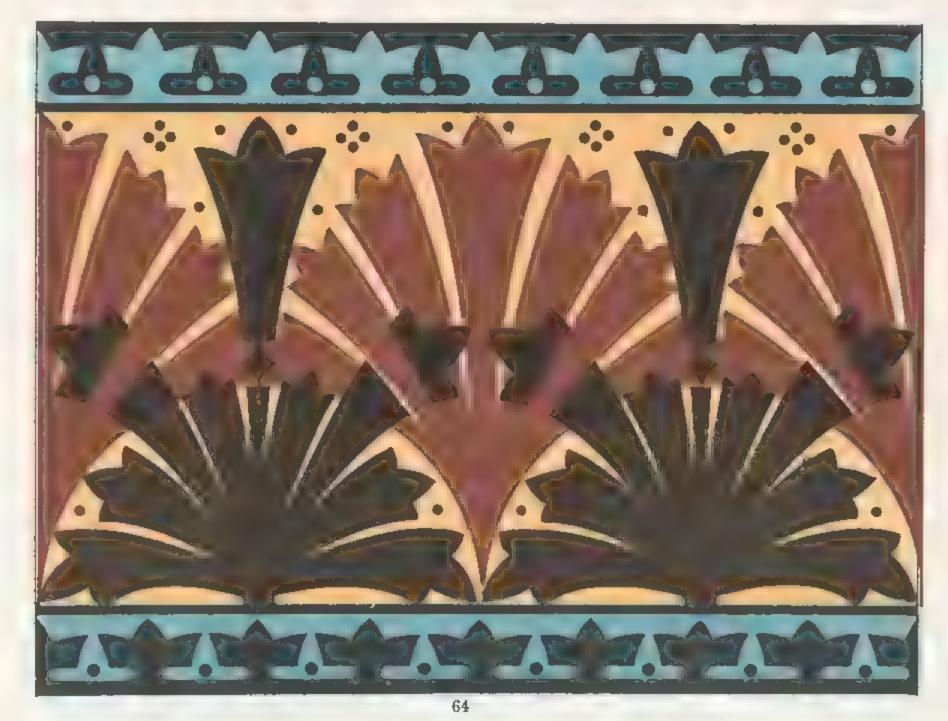
The Fleur-de-lys, with its central member and two lateral forms curving off on either hand from it, is a very fair type of a pleasing method of decorative treatment, and one that, with certain modifications, we have in the present example employed. The Fleur-de-lys type of arrangement is, however, ordinarily best suited for units that have to be disposed at intervals over a broader surface than a mere bordering allows; such an illustration of their use as that given in Fig. 20 must be considered more fairly typical. A band, more or less enriched, uniting the three component parts, is ordinarily present; we see it in one of the units in Fig. 63, but not in the other. It is very marked in Fig. 20, and should as a rule be indicated, as it gives cohesion to the isolated lateral members, and ties them, with the central member, into one composition; such an illustration of its value may, we think, be very readily noted in Fig. 43. A very fair example of the Fleur-de-lys treatment, with this binding together of the parts, may be seen in one of the units in bordering, Fig. 89, while a considerably richer rendering is given











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in Fig. 93. In the central figure of Fig. 129 the same simple form has again supplied the suggestion, though the fulness of the foliation removes it some distance from the type and makes its relationship less obvious.

In the second illustration on the plate, Fig. 64, a feature is aimed at that may frequently be employed with advantage: the suggestion of the persistent upward growth so typical of most plants, and the vigorous yet graceful lines as the various parts spring into the air from the common point or root. It will be seen in the figure that all the forms—those of the upper and lower borderings no less than those of the central portionpoint upwards, a feature not without decorative value, though not a point to be too rigidly insisted on: as in the smaller borderings, more especially, a good effect is often produced by the lower one, as in Fig. 93, being a reversed treatment of the upper. It is this suggestion of the natural vigour and upward springing of the lines of the plant that makes Fig. 121 more pleasing than Fig. 124, where we see the same bordering lines; for in one case the ornament is based on this natural growth and in the other it is not. It is on this account, too—the suggestion of the desire of all plants to strive towards the light—that in all simple foliate diapers the leaves are almost invariably placed upright, an arrangement that is instinctively pleasing to the eye: though at times, when a suggestion of wreathing is desired, the central lines of the leaves may be horizontal, or at any angle that the exigencies of the case require. As examples of the upright treatment of foliate diapers, we may direct the attention of our readers to Figs. 7, 9, 66, 67, 71, 72, 74, 76, 79, 80, 82, 83, 94, 95, 97, 118, 145, 146, 147, 149, and 151. In Fig. 11 the general direction of the leaves is similar to that of the examples just quoted, though a pleasant variation is produced by giving the central line of the leaf an undulating character. Figs. 44 and 46 are illustrations of wreathings having their foliation oblique in direction, while in Figs. 49 and 139 the leaves are placed horizontally. In Figs. 45, 87, 88, 92, and 103, the leaves are arranged both horizontally and at an oblique angle.

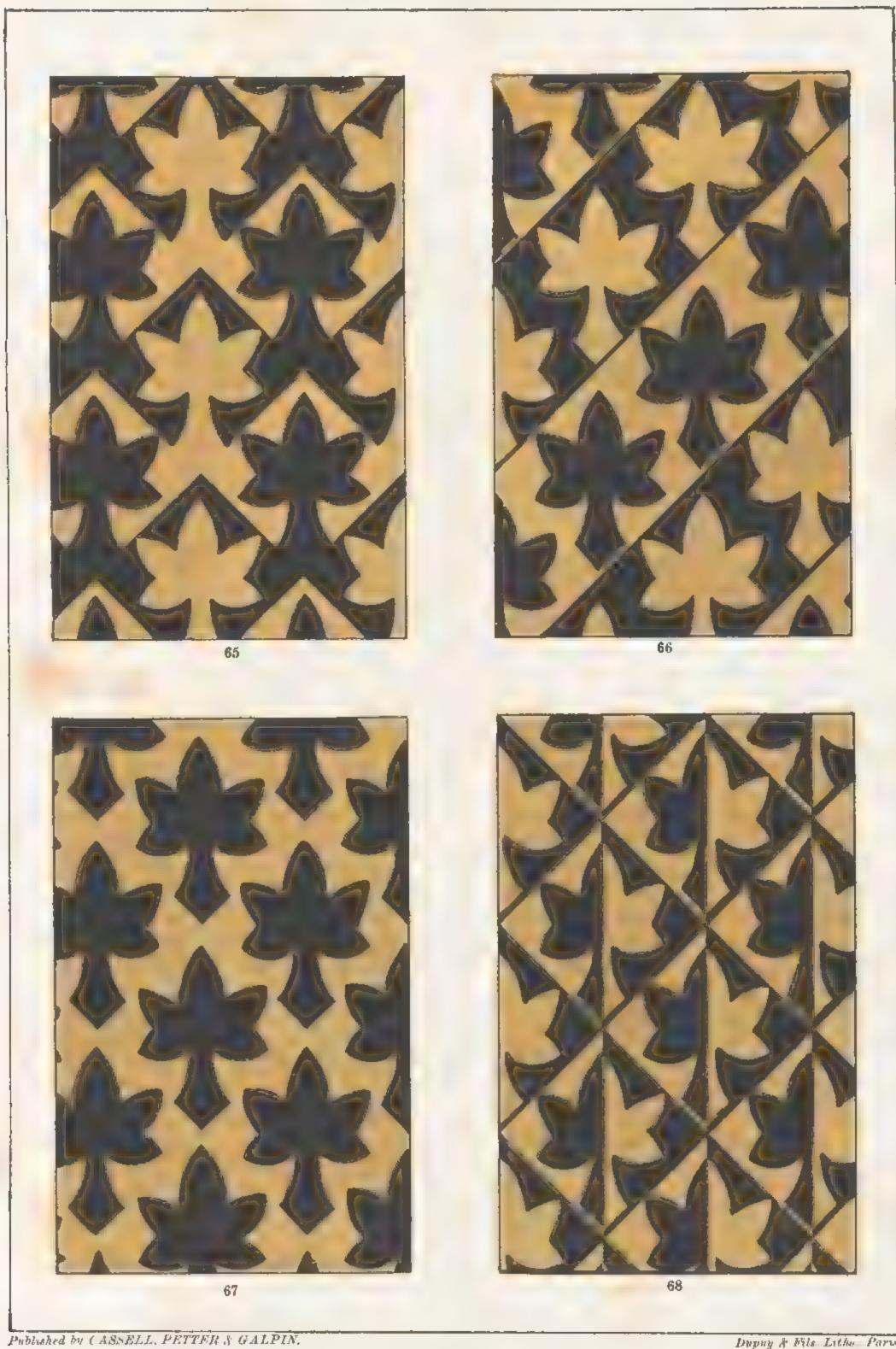
Where larger units and forms of more complex character form the basis of the design, it will still be found that, when the ornament is not radiating from a centre, these forms are most ordinarily and most pleasingly arranged in such a manner as to insure that their general direction is upright; Figs. 43, 62, 69, 70, 73, 75, 86, 116, 120, 121, 135, and 136 are sufficiently illustrative of this feature.

PLATE XIX.

The four illustrations on the present plate are given as instances of the variation that may, even in designs of so simple a character, be produced by some little difference of arrangement of lines, or some slight modification of the masses of colour. The units of the designs are precisely similar throughout the four examples, and occupy the same relative positions to, and distances from, each other, so that the preliminary outlining of these forms in all four would be identical, and it is only by the varying application of the two colours that the variation is produced. This is the simplest example possible, and it is evident that the admission of a second and alternating unit, or the introduction of an additional colour, would largely increase the number of possible variations. Fig. 67 may be regarded as the simplest treatment: the uniform covering of a ground of some given colour with units of a different colour, such as, as in this case, black on gold, or the alternative, gold on black. In the other figures, the lines bounding the squares that are used in setting out the units are more or less employed. In Fig. 66, one series only of these lines is employed, and the ground is thus cut up into a series of oblique bands in which the ornament and the ground are mutually reversed; in one the unit is gold on a ground of black, in the next it is black on a ground of gold, and so on in alternating series. In Fig. 68, both series of oblique lines are used, and the necessary variation from Fig. 65, which starts from the same arrangement of these lines, is produced by the bi-section of each square by a vertical line and then counterchanging the colour: half the unit being gold on black, the other half black on a ground of gold. Other combinations, even on this simple basis of form and colour, might have been produced, and the value of such an exercise will, we trust, be sufficiently evident to our student readers, when we remind them how necessary it frequently is, as in tilework, to produce as pleasing a variety of design as possible out of but few and simple elements. The problem may be put as follows:—Given a square tile, having the central line of a simple leaf form co-incident with one of its diagonals, the whole being capable of production in two colours only, to produce as great a variety of design as possible.







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PLATE XX.

The whole of these illustrations testify to the decorative value of repetition, a feature of very great service in simple decorative treatment. "Regularity is expressed by the repetition of the same form at regular intervals; symmetry results from the division of a regular figure into equal portions. Regularity and symmetry are abundant sources of pleasure, because these qualities express intention or design more immediately and more distinctly than any others. Corresponding parts at corresponding intervals strike every one as being the result of intention; and the circumstance that the slightest want of exactness is at once perceived proves how strongly this idea is impressed on the mind."* A general balance of parts is, nevertheless, often as evidently the result of intention, as in much of the Japanese work, and the result is frequently more pleasing than that wherein the repetition of identical parts is a prominent feature.

We have already, in our "Principles of Ornamental Art," gone at length into the legitimate use of repetition and alternation of form and colour, and need not here add to or quote from those remarks. Examples of the practical application of these principles will be found throughout our plates. Floral design naturally favours the employment of such treatment, while the higher forms of ornamental treatment, those that derive their inspiration from animal or human forms, must be treated more freely; a general balance of masses is, in these nobler forms, the equivalent for the more rigid and absolute repetition that is so pleasing in many foliate arrangements. The higher the character of the work, the less must the sense of mechanical repetition be felt. Designs where repetition, pure and simple, is dominant may be seen in Figs. 8, 11, 15, 16, 20, 26, 28, 38, 62, 67, 69, 76, 77, 83, 94, 97, 114, 117, and 120; in all these examples and they do not exhaust the illustrations given—the ground is one uniform tint. In Figs. 66, 78, 92, 105, 108, and 150 we have further examples of pure repetition, a little more richness being produced by alternation of colour in the ground; the reverse of this-uniformity of ground and alternation of design on it—may be seen in Figs. 1, 54, 61, 63, 64, 129, and 132. The richer development-alternation of form with alternation of ground-may be observed in Figs. 12, 43, 89, 103, and 116. Repetition of form, but alternation in its colour on the ground, may be seen in Figs. 4, 7, 37, 99, and 104; while the richer variation producible by alternating the colour of the ground as well as the colour of the unit of design, is shown in Figs. 2, 3, 70, 72, 74, 79, 98, 106, 145, and 146. Many other modifications thus producible out of very simple elements might be instanced; one, however, must suffice—the repetition of form enriched by alternation of arrangement, as shown in Figs. 37, 99, and 109.

A very pleasing effect may sometimes be produced by breaking one form into another: Fig. 73 on the present plate is a fair instance of this treatment. It will readily be seen that though the greater part of each unit of the design is contained within the square that is its groundwork, a leaf on either side runs boldly out into the contiguous squares; while, in like manner, other leaves below on either hand encroach upon its own space. In Fig. 1, it will be seen that the golden leaves strike vigorously away from their central line, and overlap the black leaves that alternate with them. This mode of treatment gives a little greater richness and complexity of effect; and, moreover, ties the various parts of a design together, and prevents the appearance of isolation of the forms: a feature that may, at times, present great advantages, though it is of course evident that at other times this isolation and distinct individuality of the parts may be a point of greater decorative value. In Fig. 11 a slight overlapping of the units is visible; and in Fig. 16 the stiffness and monotonous simplicity that would result from the exact filling in of the hexagons by the repeat is obviated by the wayward freedom of the two lower leaves that decline to be thus rigidly bound. Fig. 43 is another example: it will be noticed that each of the alternating forms of the repeat break into the groundwork of that which more especially belongs to the other. Figs. 89, 93, 99, 105, and 116 are other instances of the same treatment, of sufficiently obvious character to need no especial comment.

PLATE XXI.

The illustration occupying the whole of this plate appears to call now for no extended notice, as it has already been several times referred to in elucidation of various points that have arisen in the course of our remarks on the various principles that should guide the designer—the different features that should prove of service to him in his work.







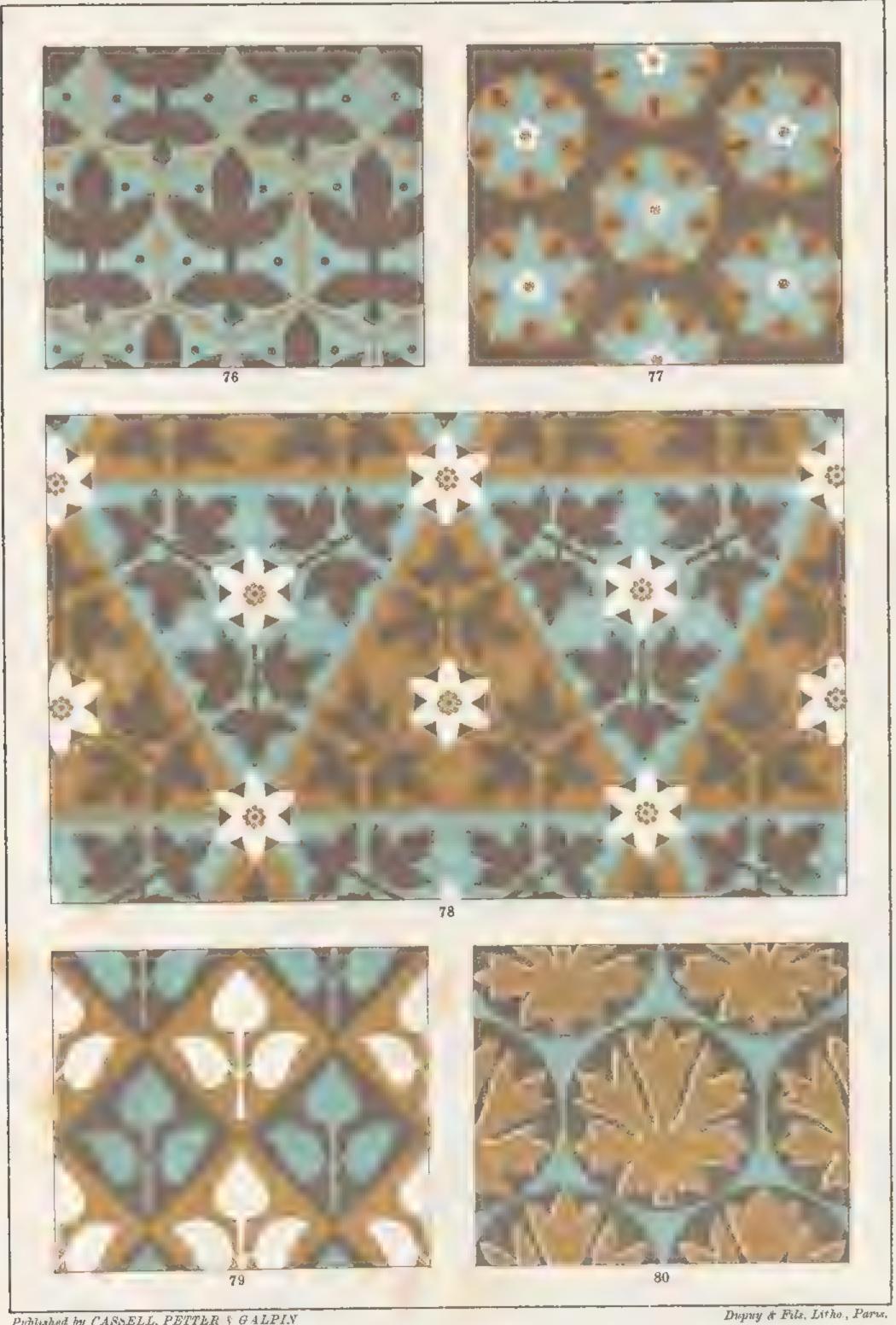
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A habit of analysing any given design will frequently be found of great value to the student, as it necessitates some thought: and thought is by no means a bad quality to evoke. We will, therefore, take leave of the present plate with the following unanswered, but not unanswerable, questions:—For what situation does the bi-symmetrical character of the forms and the general scale of the work fit it? What natural leaves do the forms most resemble? Why is a line of gold taken across the red? Why has this line of gold a black outline? Of what use are the red and black dots? Why do not all the leaves have the same number of leaflets? Why has the upper border so much more black in it than the lower one? Assuming cost to be an object, what colour could best be substituted for the gold?

PLATE XXII.

We have already elsewhere dwelt at some little length on the value of geometric forms in decorative art, and the present plate is a practical demonstration of their utility as the bounding lines of a designthe rigid setting, that is so great an enhancement of the beauty of the more flowing forms which impart the ornamental effect. Fig. 76, it will be noted, has its units disposed in irregular hexagons; Fig. 78 is based on an arrangement of equilateral triangles; and Fig. 79 on the square; while the remaining illustrations are arrangements of circles. Turning to other illustrations, we perceive that Fig. 1 is constructed on the regular hexagon as its geometric basis; while the irregular hexagon is met with again in Figs. 16, 69, and 70. The square, from the simplicity of its construction, and the ease with which the juxtaposition of the units of a design can be arranged, is perhaps the commonest of all the geometrical forms that are met with in decorative art, though the circle is almost equally freely found: examples of the former are to be noted in Figs. 6, 60, 65, 73, 74, 84, 92, 95, 105, 110, 123, 128, and 130; and of the latter, in Figs. 10, 23, 29, 31, 36, 56, 86, and 141. The equilateral triangle is another very pleasing form; its use may be observed in Figs. 37, 41, 98, 103, 119, 121, and 124. The form known as the vesica, produced by two equal arcs of circles, is less commonly met with, except in ecclesiastical work, where a symbolic significance renders

it more especially appropriate: though there is no reason why so beautiful a form should not be more commonly employed in ordinary decorative work. Examples of its use may be met with in Figs. 100, 101, 145, and 148.

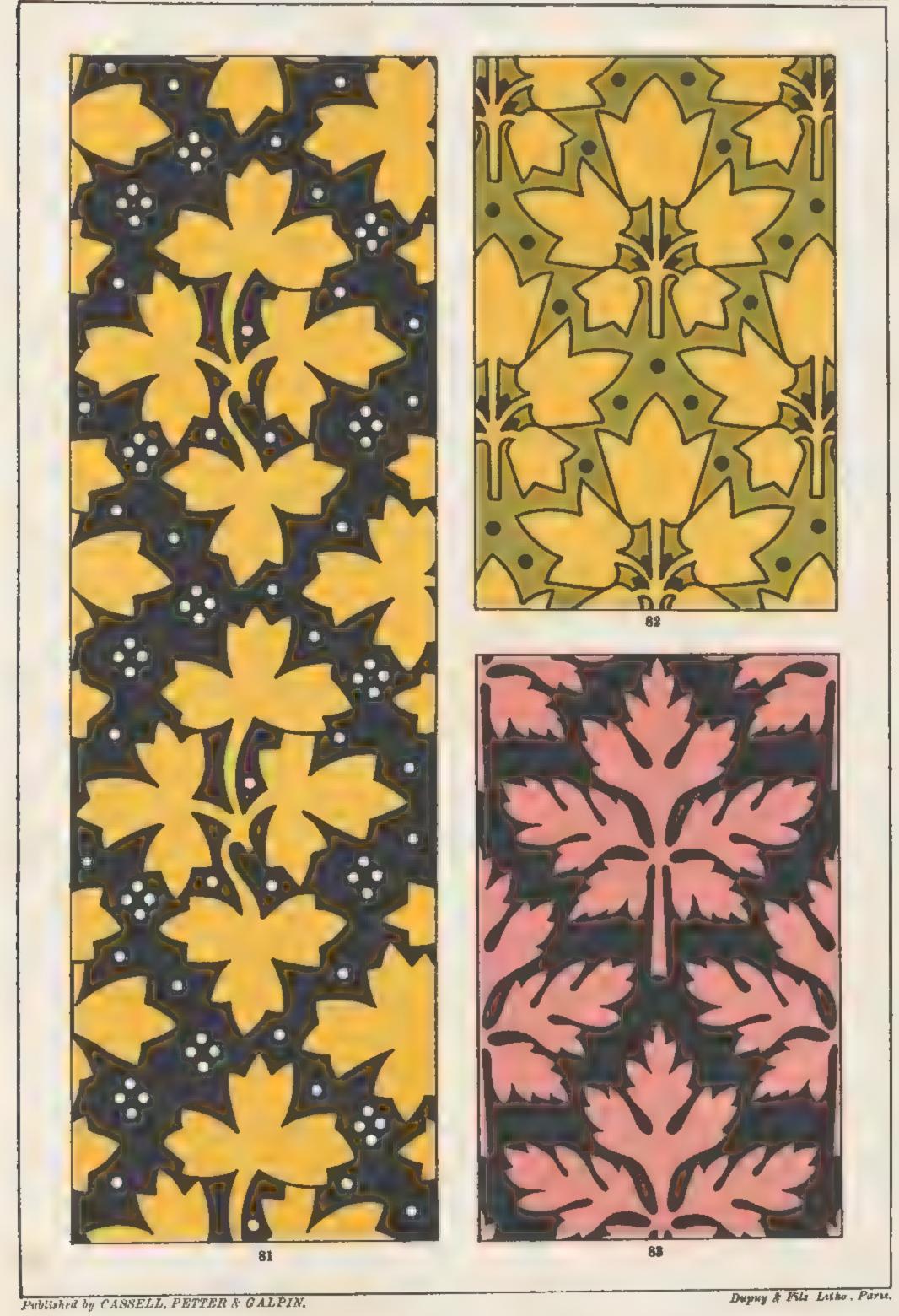
An arrangement may often be rigidly geometric in its leading lines, without the actual geometric forms being marked in a way that is at once obvious to the eye; thus, to quote but a few instances, Figs. 27, 99, 117, 122, and 126 are as distinctly based on the equilateral triangle as are any of the preceding designs, where it is allowed to become a feature that meets the eye. To construct any of the figures that we have just enumerated, a groundwork of equilateral triangles would be the essential preliminary, though the exigencies of the case do not necessitate their visible presence on the completion of the work.

Various compound geometric forms may often be employed with good effect in panels, or in cases where the design as a whole will be isolated, and the beauty of the geometric outline thus rendered more telling. Some examples of these richer forms will be seen in Figs. 39, 48, 71, 72, 91, 133, and 150. In Figs. 71, 72, and 150 these forms are so constructed as to permit of juxtaposition, a continuous diaper being thus produced.

As an interesting example of how readily almost any degree of simplicity or richness may be produced with very slender materials, attention may well be directed to the two designs at the bottom of the present plate. Both consist of single leaves filling simple geometrical forms; but it is very evident that, in some way or other, one design has come out far richer in effect than the other; and a little of that analysis of the forms that is advocated in our remarks on the preceding plate may very well be bestowed on the investigation. In Fig. 79 the geometric basis is the square, and these squares when placed in juxtaposition just fit together; while in Fig. 80 the geometric basis is the circle, and as circles will not, like squares, fit close together, a pleasant intervening form results, that has a certain suggestion of angularity, and thus affords an agreeable contrast with the circle. In Fig. 79 the leaf of the Scarletrunner, a very common bean, to be met with in almost every kitchen-garden, is employed; while in Fig. 80 the leaf of one of the wild Geraniums is used. The former, though a very pleasing form, is (with its three leaflets) not so rich in type as the latter (with its seven parts—the central leaflet, and three lateral members on either side); while an added richness results from the outline of the more compound form being still more emphasised by a line of white, thus rendering the forms still more conspicuous to the eye.







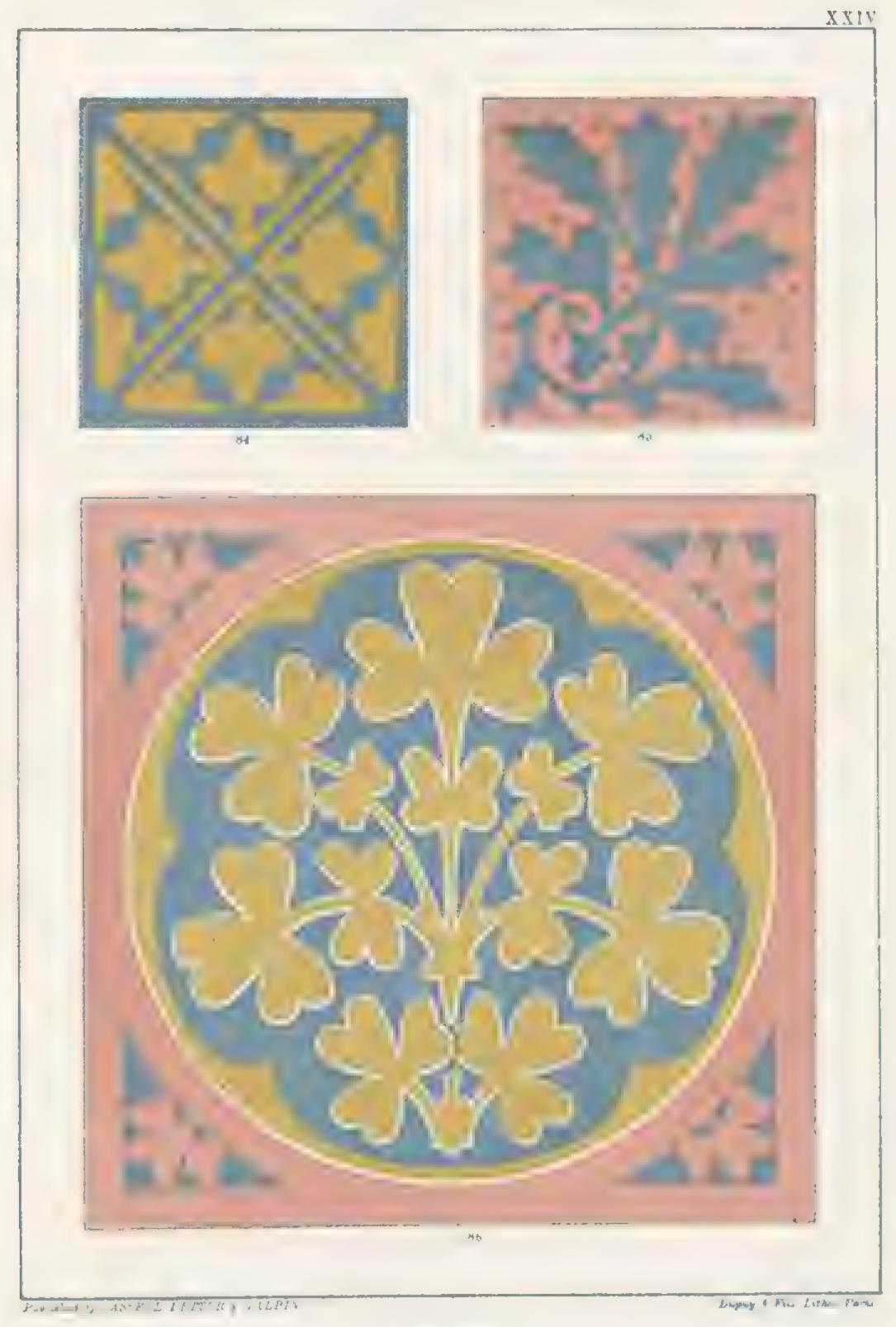
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SUGGESTIONS IN FLORAL DESIGN



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PLATE XXIII.

No special comment on the present plate appears necessary. Fig. 81 we have already referred to, in speaking of various forms of Maple-leaf. Fig. 82 is wholly conventional. Fig. 83 is not merely suggested by the leaf of the Herb-Robert, one of our commonest and most beautiful wild plants, but is an almost literal reproduction of it; the rich crimson of its foliage in autumn is a very striking and attractive feature, and one that renders the plant very onspicuous.

PLATE XXIV.

Though not based on anything of the sort, the long waving lines of Fig. 85 are very suggestive of some of the beautiful growths of Sea-weed that are commonly enough to be encountered round our shores: objects beautiful alike in form and colour, and often with a piquant quaintness of outline that should render them of the greatest service to the designer. Much of the beauty and graceful flow is, however, lost when the sea-weeds are removed from their native habitat, and a still further change for the worse is ordinarily the result of any attempt to preserve them. The other designs on the plate call for no special remark.

PLATE XXV.

In Fig. 90, a great use is made of the scroll line, a treatment that is often of great decorative service, as it affords a ready means of covering a surface with ornament that may be made of almost any degree of richness. It is, however, best suited for a bordering where one scroll can follow and grow out of another in a continuous series. The scroll form is more especially typical in Roman and Renaissance work, though it is not by any means confined to those art periods.

Any simulation of relief in flat ornament is contrary to correct principle, and the greater the attempt to suggest it the more objectionable is the result. The effect we have, however, suggested in Fig. 87—that of a series of circles through which a line of foliage runs—is perhaps not altogether illegitimate, as all is kept flat in treatment: it is, in fact, no more than a suggestion of the overlapping that we see also expressed in Figs. 11, 15, 25, and many others,

where one form is brought over another. We have gone in for a very similar treatment again in Figs. 13 and 134. The form of foliage we have employed in Fig. 87 was suggested to our minds by the treatment often met with in Late Gothic wood carving, where a simple type of leaf is often enriched by deeply cut lines, not unlike those we have introduced in the sketch. We have also used this same character of leaf in Fig. 35, and in the lower border of Fig. 75. It is not without ornamental value, where a simple bold form is desirable; and it is a form that in practical work could very readily be produced by a few bold and firm strokes of the brush.

PLATE XXVI.

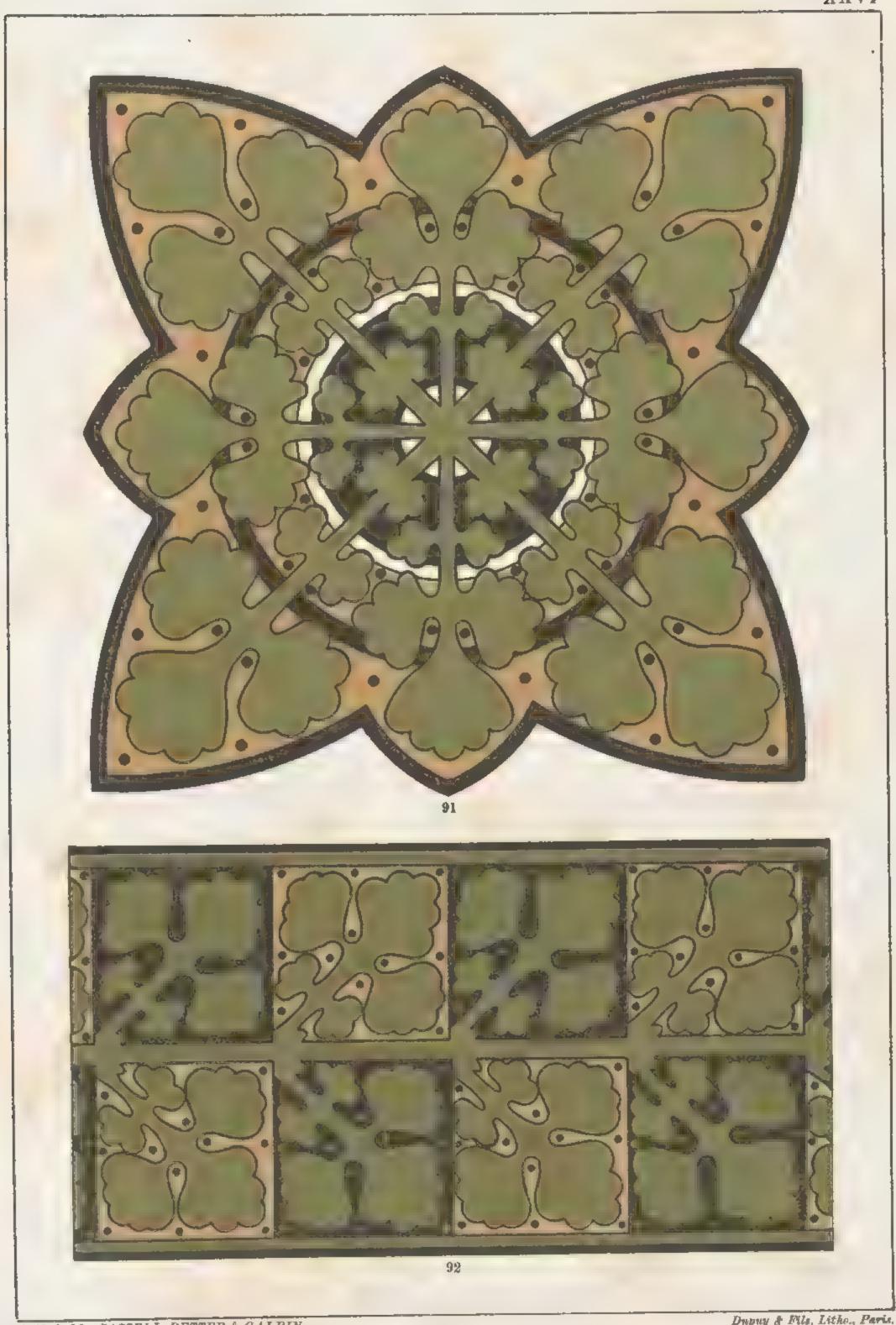
The foliate forms employed in both the illustrations on the present plate are suggested by the beautiful leaves of the greater Celandine, a plant commonly to be met with in hedgerows and on waste ground throughout the summer months. Its small but brilliant yellow flowers, and the deep orange-coloured and very acrid juice that exudes from the stem when the plant is gathered, are further points that will tend to its identification by the student.

The gradation of form seen in the leaflets that compose each leaf is a very beautiful and suggestive ornamental feature, and one that especially adapts it for such a purpose as that shown in our upper illustration, where the convergence of all the leaves to one common centre necessarily renders the space for each leaf more and more limited as that centre is approached. The wild Avens, the Agrimony, the Hedge Mustard, and many other plants have leaves of the same general type, though in each case sufficiently distinct in character to render them all desirable additions to the designer's store of material.

This gradation of form, this passing from richness of mass and outline to simplicity of form and reduced bulk as the eye travels from the apex to the base of the leaf, is indicated in Fig. 7, based on the foliage of the Corn Marigold; in Fig. 11, where the leaf of the Hedge Mustard is employed; in Figs. 36, 82, 86, and 88, wherein the forms are purely conventional; in Fig. 49, suggested by the Hawthorn; in Fig. 97, an adaptation of the leaf form of the Woody Nightshade; and in Fig. 145, where the leaf of the greater Celandine is again employed.







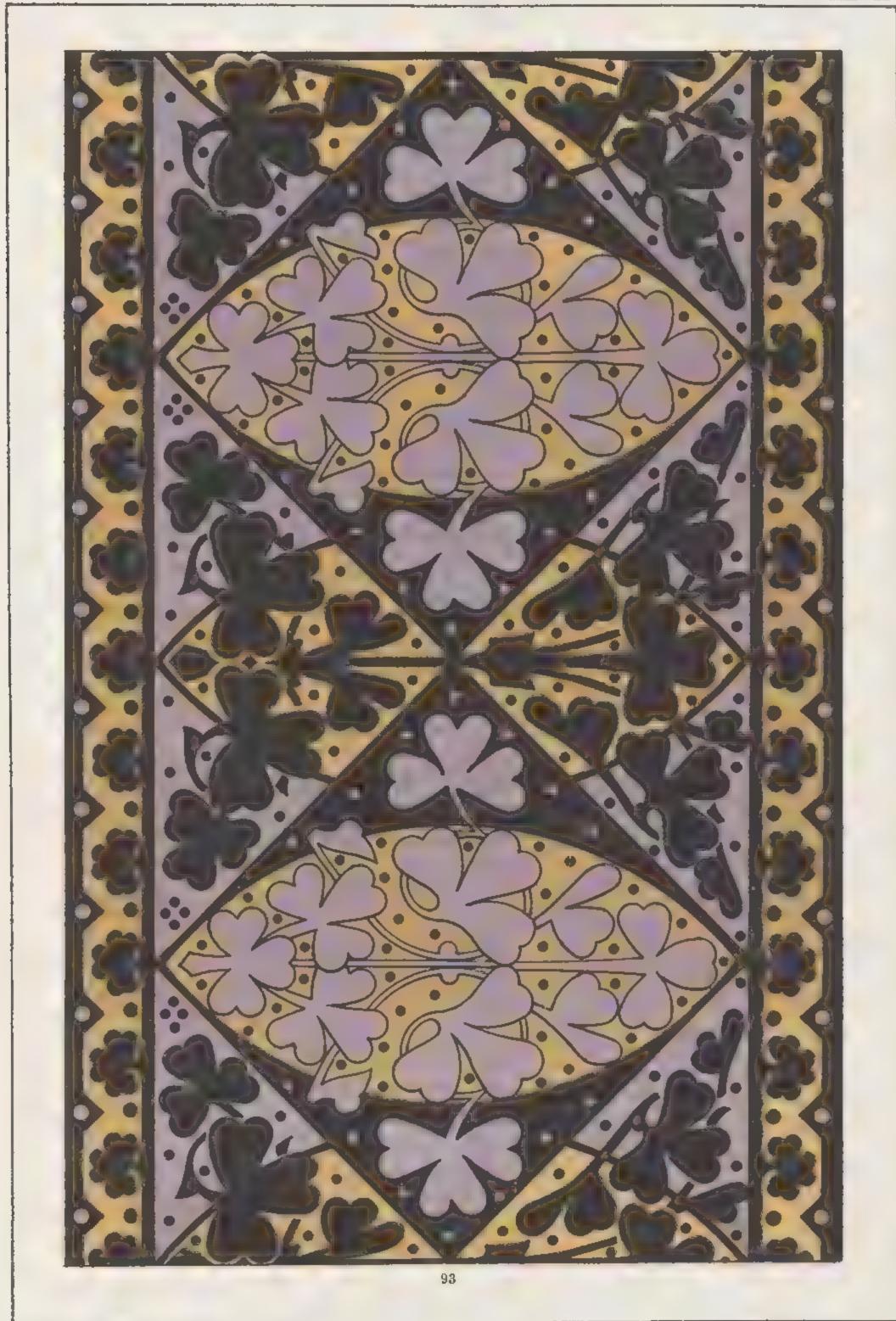
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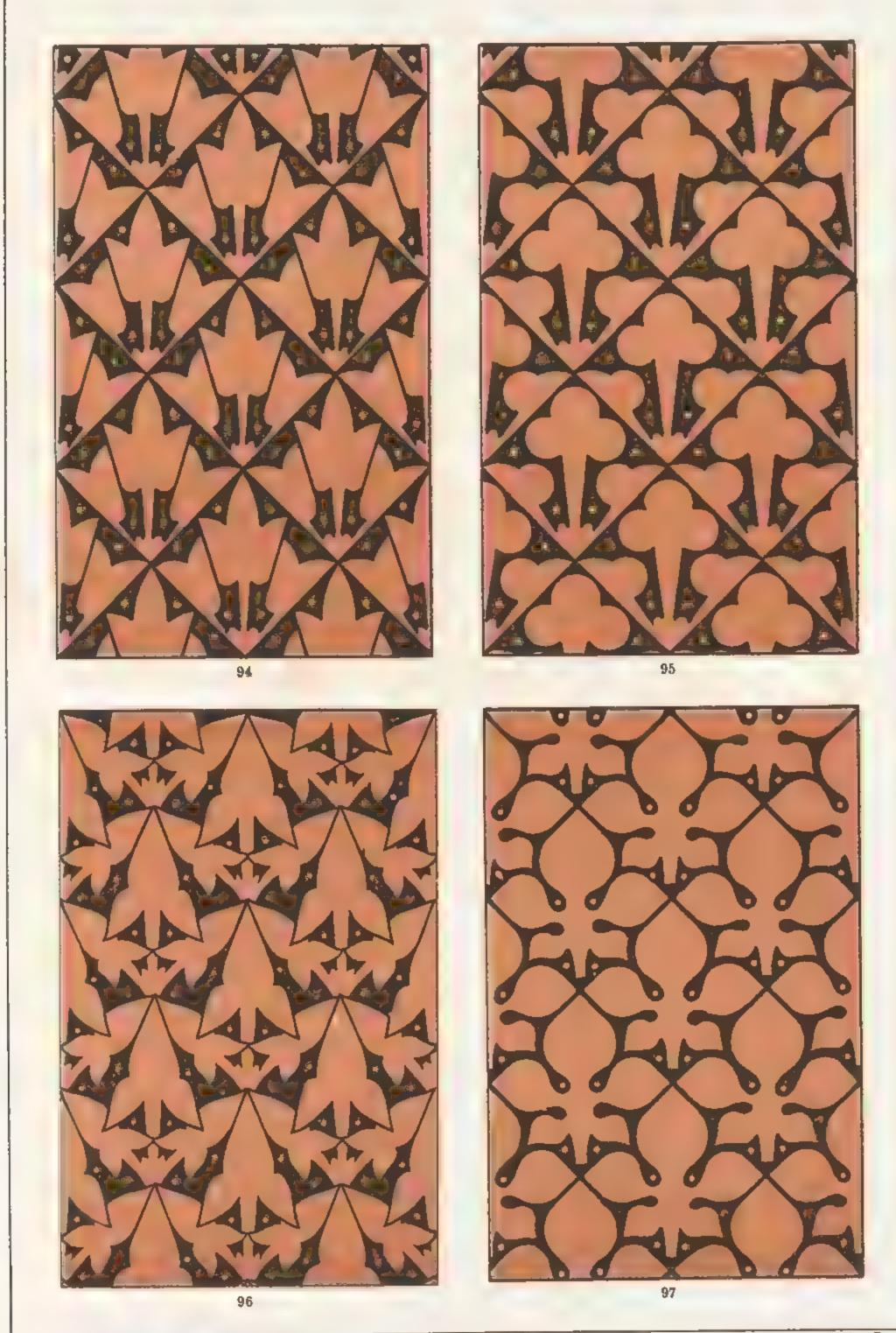
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PLATE XXVII.

The beautiful leaves of the trefoil supply the type for the forms we have employed in Fig. 93. There are several plants that possess leaves of this character, the Wood Sorrel being perhaps the most beautiful example. Amongst the plants that are more ordinarily classed as trefoils a very considerable degree of variation of form may be met with. In the Rest Harrow, a very suggestive plant for the designer, the leaflets are elliptical and deeply serrated; in the Lucerne the leaflets are much more elongated; in the crimson Clover the leaflets are very rounded, but the apex of each is marked by a slightly projecting point; while there are others that more nearly approximate to the form that we have used in our design. The design, Fig. 37—although the leaf employed can scarcely legitimately be called a trefoil—owes whatever beauty it may possess to the aggregation of three similar segments into one leaf. In Fig. 42 the trefoil used in Fig. 93 is again employed. The leaves employed in Figs. 78, 79, 98, 109, and 134 may be regarded ornamentally, at least, as in some degree trifoliate; and a very conventional treatment of the Clover may be seen in Fig. 86. Another very distinct and legitimate form of trefoil is figured in our 95th and 124th illustrations; while in Fig. 146, on the last plate, we revert to the type seen on the present plate: the three more or less heartlike forms joined at their bases.

PLATE XXVIII.

The four illustrations are all based on the filling in of a series of contiguous squares with simple repeating forms, and call for no words of special elucidation. In Figs. 94 and 95 the unit is just contained within the square; while in the other two examples what is known to ornamentists as "giving and taking" is seen—i.e., each square contains the greater part of each unit, but a portion of it overlaps into the adjoining squares, while in like manner a part of the square in question receives a portion of the adjacent repeats equivalent in form and amount to what it parts with. Figs. 16, 73, and 105 present other instances of the same giving and taking.

PLATE XXIX.

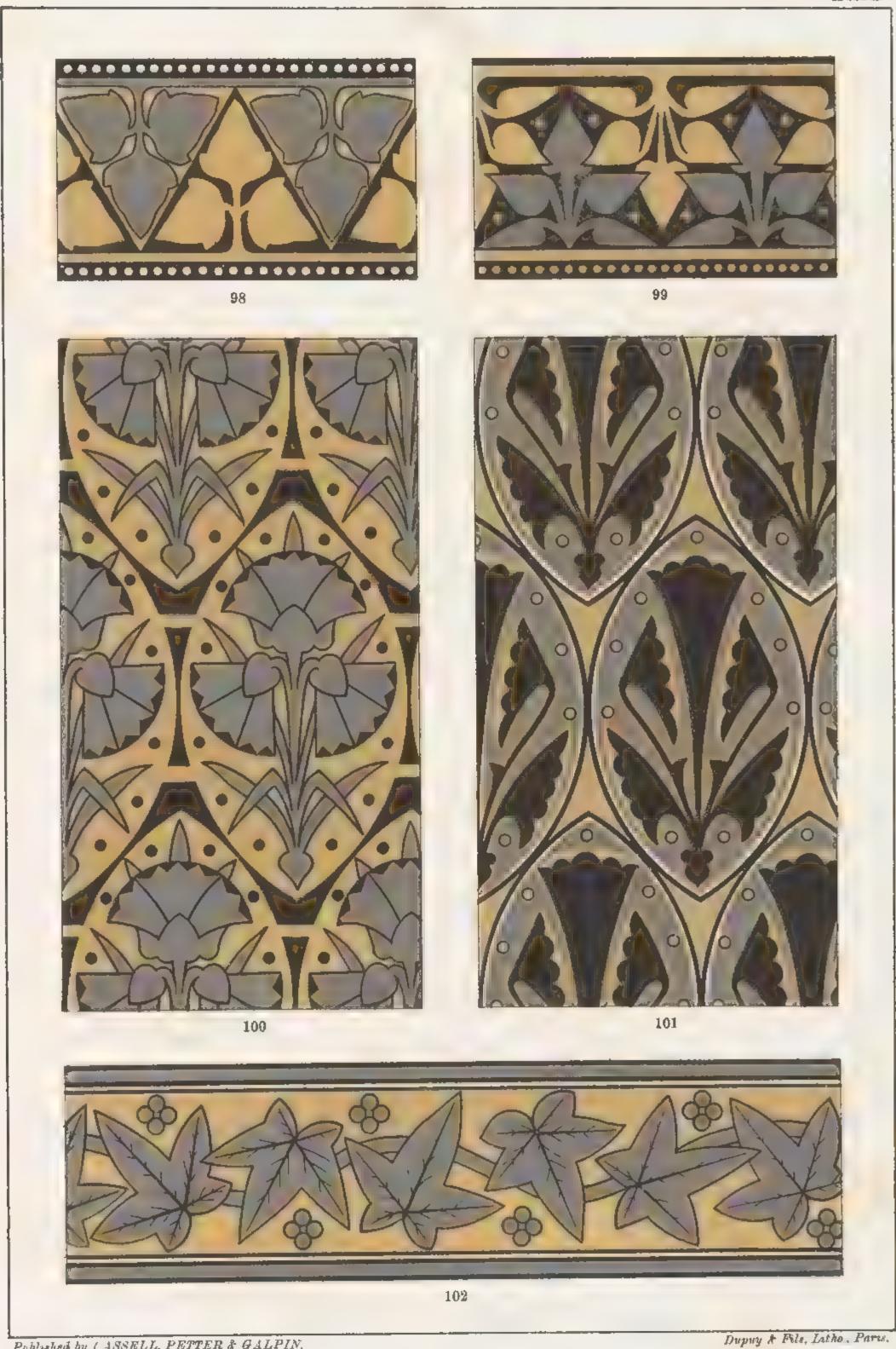
The foliage used in Fig. 98 is suggested by that of the French Bean; Fig. 99 by that of the Lilac; Fig. 100 is a very conventionalised arrangement of the Garden Pink; Fig. 101 is purely conventional; while Fig. 102 is fairly naturalistic in treatment, and is suggested by the beautiful growth of the Ivy sprays that clothe our old walls and tree-trunks with their graceful forms. The beauty of the vesica form we have already pointed out; the two central illustrations on the plate are good examples of its adaptability to decorative art, as it not only affords a good space for the unit it encloses, but also locks well together with its neighbours, and covers a surface satisfactorily, the interstices being small and not unpleasing in form. Fig. 102, the bottom illustration on the plate, is a good example of the variation in arrangement that is at times permissible. It will be seen that no two leaves are quite alike in their direction; and it is evident that in the little piece we have shown the limit of possible variation is by no means reached. Where printing or stencilling is the means employed for reproduction of a design, it will be readily seen that repetition rather than variation will be the most natural result; but in work done by hand the reverse is the case, and variation becomes far easier to the hand and far more refreshing to the mind than uniformity.

PLATE XXX.

The design that fills the whole of this sheet calls in itself for no special introduction. It is, however, suggestive of what we think will be found useful practice to the student: the filling in of rigid geometric forms with such ornament as appears most suited to the special form. We have in the present example a double series of triangles, one series having their apices downwards, and the other with them pointing upwards. Amongst the questions that we set, in our capacity of examiner in artistic botany, to the students of the National Art Training Schools, was one of this same character—the suitable filling in of equilateral triangles having their apices in these two positions; and we were much pleased with the very excellent suggestions the question evolved. It is evident, for example, that the form of inflorescence known







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as the umbel, of which the Flowering Rush is a good example, is excellently adapted for a form that, like the equilateral triangle standing on its apex, grows broader and broader as it ascends, while the vigorous shooting out from the base of many freely-growing plants is another feature equally adapted to such a form; in Fig. 121 we have a suggestion of this. The hexagon, oblong, square, rhombus, vesica, circle, and ellipse may all be attempted in this way: a geometrical form being first selected, then some plant chosen that seems best suited for the filling in, and then, finally, the actual working out of the problem on paper.

PLATE XXXI.

We have already employed Figs. 104 and 105 as illustrations of the way in which spots or lines of colour can be thrown over a ground in any given direction; in the first of these the lines of colour are oblique, while in the second the masses are chequer-wise, like the squares of a chess-board. Fig. 105 we have also already referred to as an example of "give and take;" and it will, we think, be readily seen that this feature in it has the effect of rendering it richer as a whole, since the eye does not so readily grasp the whole plan and scheme as it would do if the ornament were contained entirely in each square.

Fig. 107 is another instance of a "counterchange" form. It will be at once perceived that the ground and the unit upon it are the same in size and form. Several other such examples are scattered throughout our illustrations, though it is needless to particularise them. The construction of these forms is, after a little practice, by no means difficult. In the present case, a series of squares placed lozenge-wise is first ruled off; the two upper lines of each square are then divided in half, and a line drawn from each of these points to the lower point of the square; the upper half of the lines first divided is then rubbed out, and the figure represented is the result. Should any of our readers care to attempt the construction, they will find that what sounds difficult in the mere description is exceedingly simple in reality, and that the vagueness of written words at once disappears before the actual endeavour to reduce them to practice.

PLATE XXXII.

The natural plants that have suggested the various designs on the present plate are as follow:—Fig. 109, based on the foliage of the Columbine; Fig. 110, on the leaves and blossoms of the Hawthorn or Whitethorn; Fig. 112, on the foliage of the Ground Ivy; and Fig. 114, suggested by the Ivy. The other forms are too conventional in character to justify our assigning them to any special natural form.

We have in Fig. 115 attempted to vary somewhat the ordinary treatment of the scroll line, inasmuch as we have made up our design of a series of disconnected portions, instead of adopting the more ordinary treatment of one continuous flow of line, where each scroll springs from its predecessor, and in turn gives birth to another in one uninterrupted series. The treatment might, at times, have value, and it would at least afford a little variety by its occasional introduction. The more ordinary treatment of the scroll may be seen in Figs. 4, 42, 90, and 142. The scroll form must not be confused with the spiral line, which latter is but a single line that folds round, like a watch-spring, in ever-lessening convolutions. A series of spirals may be so arranged as readily to produce the scroll, but they are in themselves only the elements that collectively go to its creation. Fig. 56 is a very fairly typical example of the spiral line.

PLATE XXXIII.

The simple forms that compose the only design upon this plate call for no comment.

PLATE XXXIV.

The whole of the designs on this plate are sufficiently naturalistic in character for us to be able to pronounce quite definitely what the natural source is from which they have sprung. Fig. 117 is a diaper, composed of the star-like form that we see in the blossom of the Daffodil, the central part, or





SUGGESTIONS IN FLORAL DESIGN

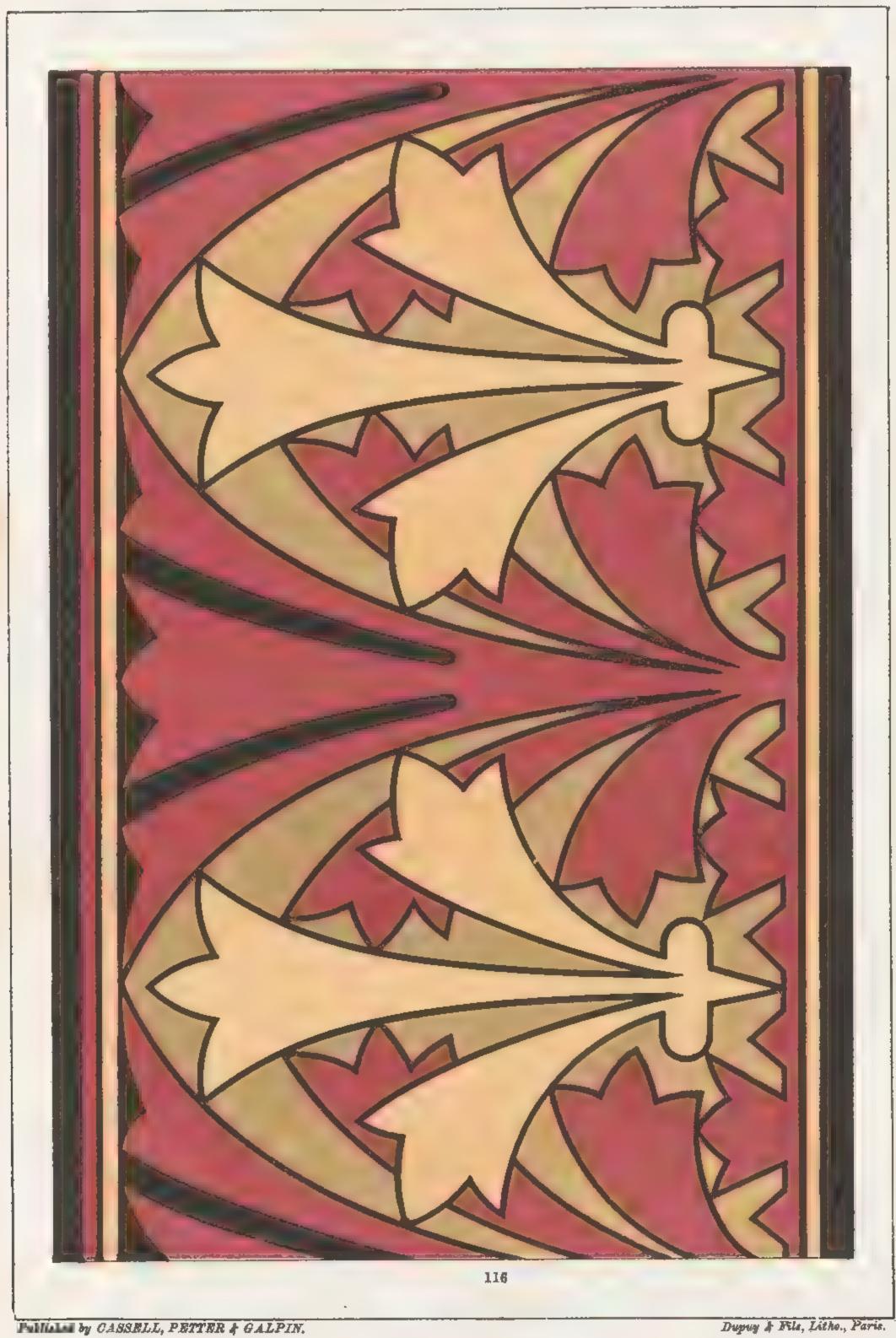
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coronet, surrounded by the perianth of six radiating members. The side view of the Daffodil flower, an equally beautiful form, is treated in Fig. 25; and the investigation of that drawing will more readily enable the novice to distinguish the several parts we have delineated in Fig. 117, and to note the relationship that they bear to each other. The leading lines that form the basis of the arrangement are those of the hexagon.

The leaf of the Corn Marigold, a form that we have already once or twice employed—as, for instance, in Fig. 7—suggests the filling in of the little spandril, Fig. 118.

Fig. 119, the equilateral triangle in the centre of the sheet, is filled by a tri-symmetrical arrangement of the foliage, buds, and fully-expanded flowers of the Garden Chrysanthemum, a plant rarely employed by our designers, though amongst the Chinese and Japanese it is an especial favourite, and figures very largely on the lacquer-ware, wall-papers, and ceramic work of those peoples. It is a plant that, from the beauty of its forms, might well claim a larger share of our regard.

The Oxlip supplies the material for the design marked Fig. 120. This plant, though not so commonly distributed as many of our spring flowers, may from time to time be met with. For the benefit of those to whom it may be unknown, it may be roughly described as resembling a number of little Primrose flowers, having all their stalks springing from a single point on a central stem, and therefore, except from the size of its blossoms and their pale sulphur tint, not at all unlike its more familiar contemporary, the Cowslip, a flower no less beautiful and no less adapted to the requirements of decorative work.

Though less distinctly resembling its natural type than some of the others, the design marked Fig. 121 is sufficiently like the well-known Primula, that is so commonly cultivated as a pot-plant in the spring, to enable us to pronounce definitely on its origin, the form of inflorescence and the character of the leaf being preserved. Art requirements have necessitated our reducing the rich mass of flowers that form the head in the natural plant to more modest dimensions.

Fig. 122 is a simple floral diaper, composed of the blossoms of the Oxlip (Fig. 120) picked and strewn over the surface. The geometric basis of the design is produced by drawing a series of hexagons, fitting closely together, then drawing diagonals from the opposite angles through the centre of the figure, thus cutting each hexagon into six equilateral triangles; the angles

of these triangles give the centres of the flowers. Fig. 126 is laid out in precisely the same way, and we see the same geometric plan again in Figs. 10, 23, 27, 48, 77, and 78.

Figs. 123 and 125 are suggested by the graceful leaf of the delicate Ivy-leaved Snapdragon, a little plant very commonly to be met with growing in the crevices of the brick or stone work of old walls. Its long and light-looking stems, the beauty of its foliage, and its quaint flowers render it in an especial degree a plant for the service of the designer: a plant of the greatest value where light and delicate fabrics require suitable decoration.

The trifoliate type of leaf that we have already had occasion to refer to in speaking of Fig. 93, is again employed in Fig. 124 on the present plate.

The common Dandelion, with its brilliant yellow flower-heads, that stud the hedgerows and meadows almost all through the year, supplies the *motif* for Fig. 126, the last illustration on the plate.

We have, in our remarks on Fig. 121, referred to the necessity of reducing the number of blossoms in the head of flowers. Though at first sight the necessity of doing so may not be apparent, since it seems a deliberate surrender of one of the great beauties of the plant, we soon find, when we endeavour to embody our ideas in a decorative arrangement, that this modification is necessary. It is essential that the leading lines and masses in our work should be kept clearly defined, and this clearness of definition becomes impossible when we attempt to represent decoratively the mass of flowers that either in Nature or in a pictorial representation is so beautiful a feature.

It is needless to refer to any special illustrations in our plates of this recognition of the necessity of keeping the leading lines of the design clearly defined, since such would always be our endeavour; and all the illustrations that in any way bear on the question would therefore naturally serve to point out the principle we here advocate.

PLATE XXXV.

The whole of the illustrations on this plate are, from the simplicity of their forms and the sobriety of their colouring, adapted more especially for tile-work. Natural leaves have in each case supplied the suggestion:

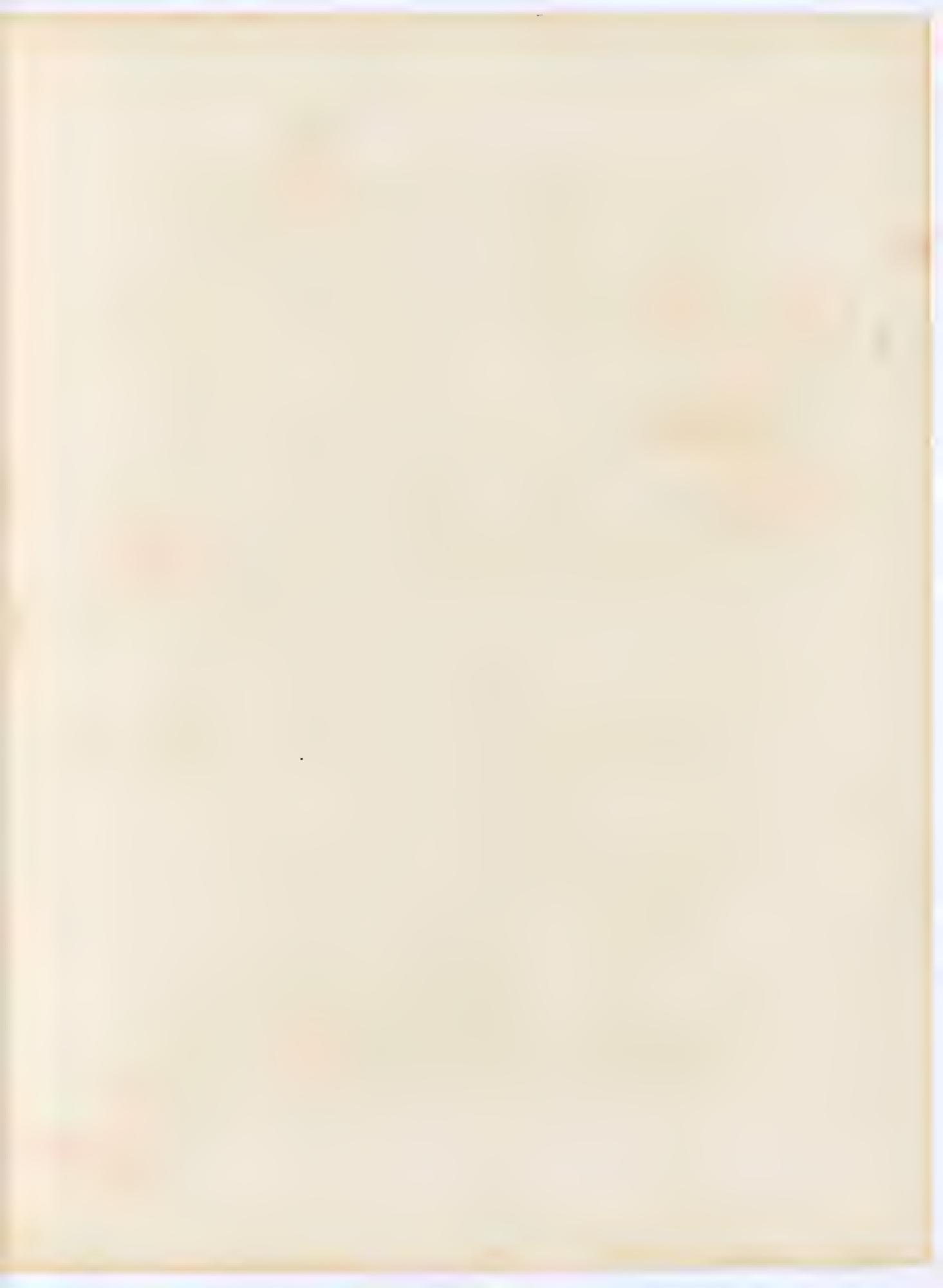




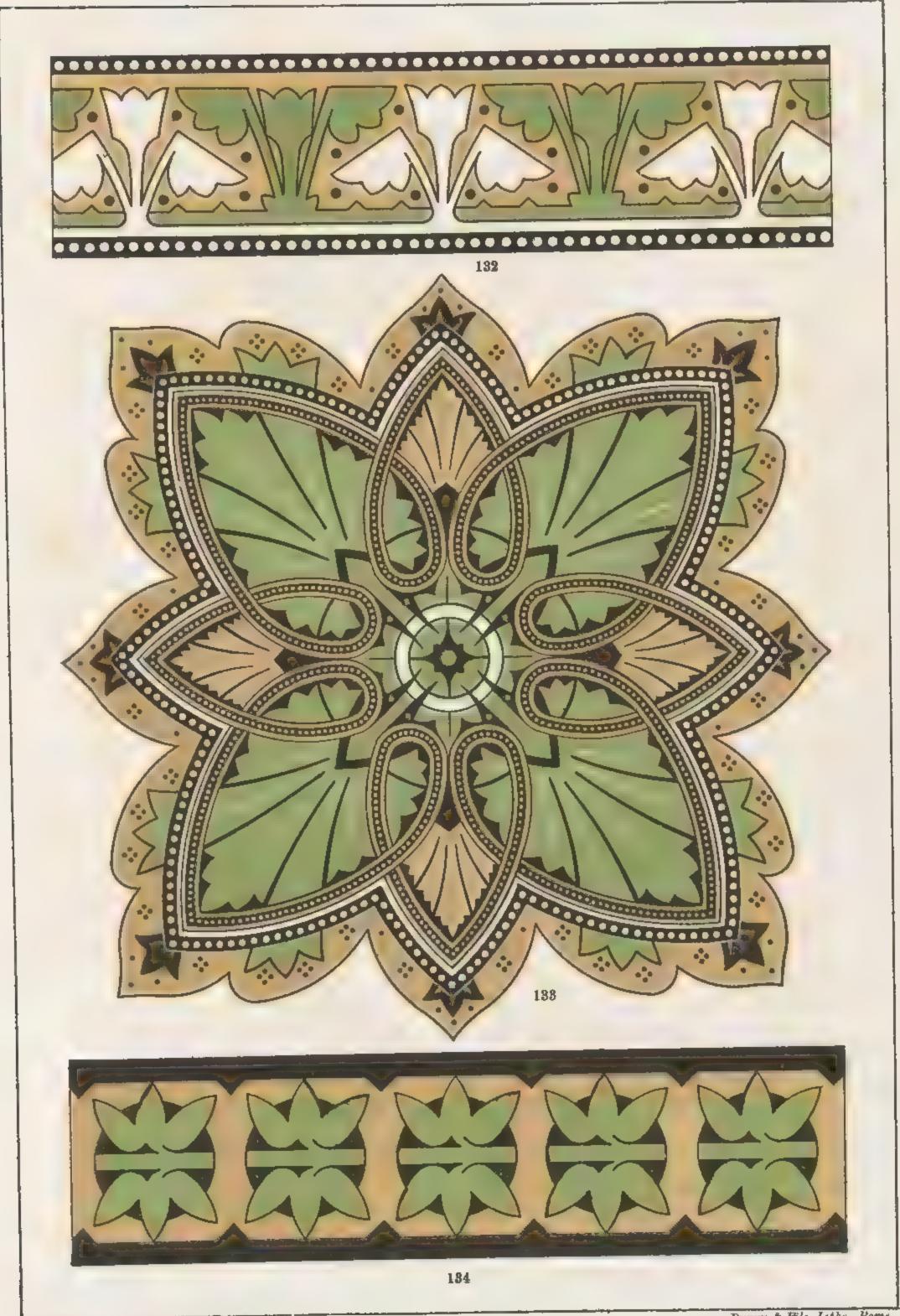


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Fig. 127 being based on the leaf of the Woody Nightshade; Fig. 128 on that of the Arrow-head; Fig. 129 on that of the Shining-leaved Cranesbill; Fig. 130 on the foliage of the Ivy; and Fig. 131 on a plant known familiarly as the Good-King-Henry.

PLATE XXXVI.

The illustrations on this plate appear to call for no especial remark.

PLATE XXXVII.

Natural types have, with more or less exactness, been reproduced in all the illustrations upon this plate. Figs. 135 and 137 are suggested by the forms of the leaf and flower of the Ipomæa, a plant very commonly cultivated in gardens, though ordinarily under the shop-name of Convolvulus major. The wild Convolvulus that twines so gracefully up the stems of wheat in the corn-fields is another very beautiful plant for decorative purposes, though the farmer regards it with anything but friendly eyes; while the large White Convolvulus, or Bindweed, that tapestries the hedgerow is an equally graceful plant. Fig. 136 is suggested by the little homely but ever attractive Daisy. Fig. 138 is based on the blossom of the no less homely Potato, a plant that, from its exceeding abundance, is overlooked, while its domestic utility, strangely enough, appears in the eyes of many to unfit it for any other service, though the blossoms and leaves are both exceedingly beautiful in form, and admirably adapted, could we but get over the idea that its domestic value somehow lowers its status, for many purposes of ornamental art. Fig. 139 introduces the foliage and fruit of the Hop.

Though beauty is too commonly associated in the minds of many with the idea of cost and rarity, it is fortunate for the admirer of these natural forms of loveliness that many of the lowliest and most humble forms are at least as beautiful as the exotics that can contribute to the enjoyment or the pride of but few. Commonness is not equivalent to worthlessness. The Primrose-root, that a working man can buy in the streets for a penny, will give as true pleasure as the possession of some high-priced and delicate rarity from Central America—an even purer pleasure, indeed, if in the latter case a sense of pecuniary value, a feeling of ostentation, or the still more vulgar gratification of having something that but few others possess enters into the enjoyment of its possession.

It is very curious to notice what a depth of ignorance many people, who would certainly be offended at any doubt thrown upon their claim to be considered well-educated, evince about many of the commonest objects that surround them. We have often been much struck with this, and two illustrative examples will suffice, we think, to justify us in the charge we have made. It is not a year ago that we were walking in the country with a young artist who was passionately fond of horses (his father farmed some hundreds of acres), and who, therefore, might fairly be assumed competent to recognise oats when he saw them growing. On passing a field of barley ripe for the harvest, our friend spoke without any hesitation of its produce as oats, and was only convinced of his error when our walk presently brought us to examples of the latter grain. In the second instance, we were visiting where amongst the guests were the three daughters of a country clergyman, while the father of two other ladies present was, to their great and very legitimate pride, a Fellow of the Royal Society; a leaf that we happened to have in our hand was admired, but when we asked them to guess what it was, not one of them-though we were in the midst of the open country-recognised it as a Buttercup-leaf, though thousands were growing all around us!

PLATE XXXVIII.

Fig. 141 gives some portion of a circular design for tile work, a design that would be produced in its entirety by four square tiles each containing one quarter of the circle. Being to full size, we are unable to give more than a very small piece, and the design suffers accordingly. No especial feature in it appears to need any particular comment. In Fig. 140, we have introduced an effect that may at times be found available—the repeating







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143



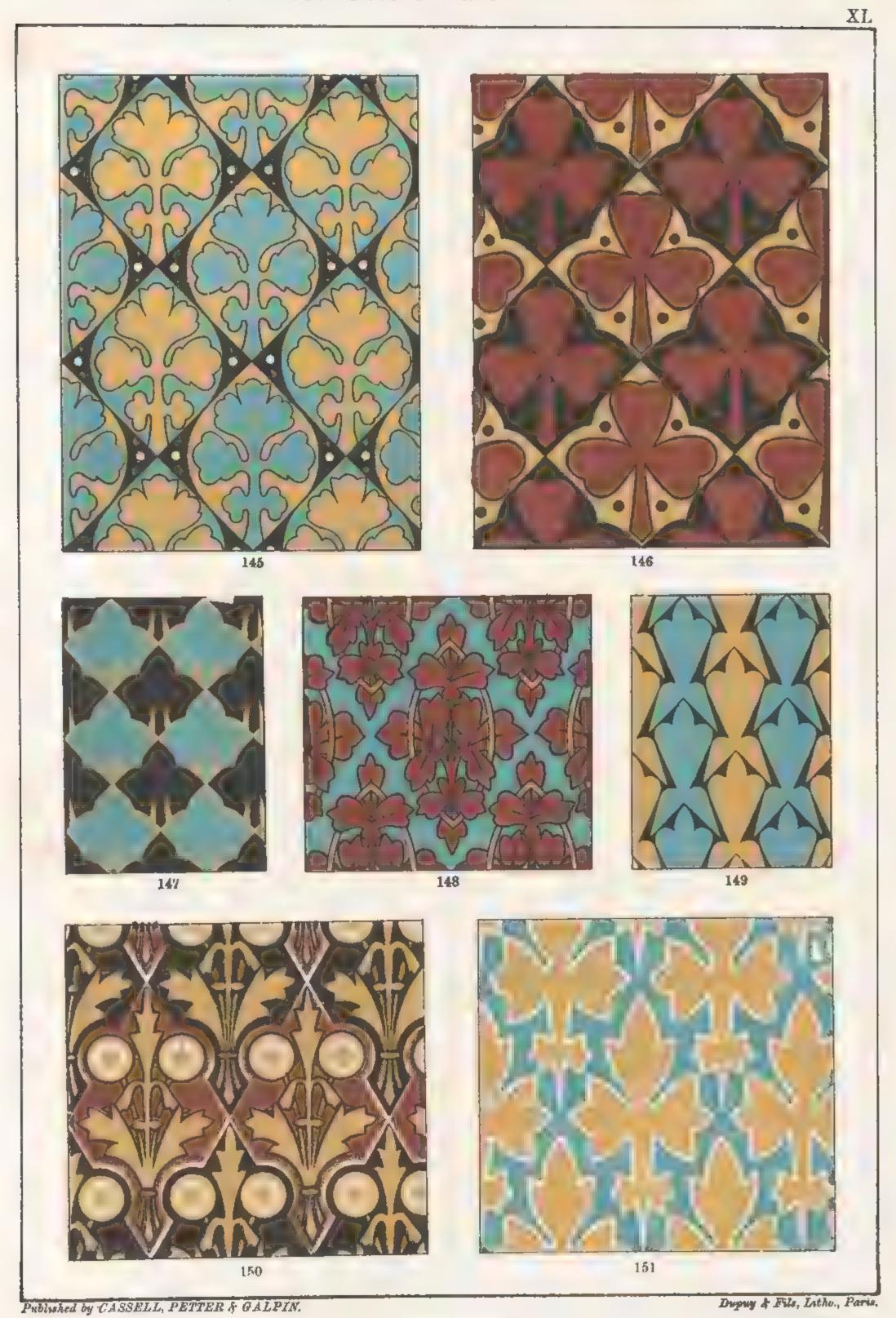
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or echoing of the leading form in a lower tone of colour. Though here shown only as a border, a very slight modification would adapt it as an "all-over" pattern.

PLATE XXXIX.

The only feature that appears to call for any remark in the present plate is to be noted in the central illustration. The point in question is the free use of dots as an outline to all the forms. It will readily be found, by practical experience, that their use adds very considerably to the richness of effect; and where a less conventional means of gaining this richness appears preferable, we have found that the introduction of the hairs that thickly fringe the stems of many plants is equally efficacious. If any of our student-readers will be at the trouble to copy a portion of this design, first omitting and then adding the edging of dots, they will, we think, be fully convinced of the service they are thus able to render; and if they will in like manner use, in the firs place, a smooth-stemmed plant, and afterwards one that, like the Herb-Robert, is clothed rather thickly with hairs, they will, we think, share our conviction of their ornamental value, insignificant as they appear, in certain circumstances.

PLATE XL.

The common Celandine, the wayside Clover, the Maple of the hedgerows, and the Daisy of the field have supplied us with the materials for Figs. 145, 146, 148, and 150 respectively. The other forms are somewhat too conventional in character to enable us to name any special plant as the prototype, though we have in Fig. 147 a strong suggestion of the Ivy, and in Fig. 151 a certain modification of the typical form of the foliage of the Maple.

PLATE XLL

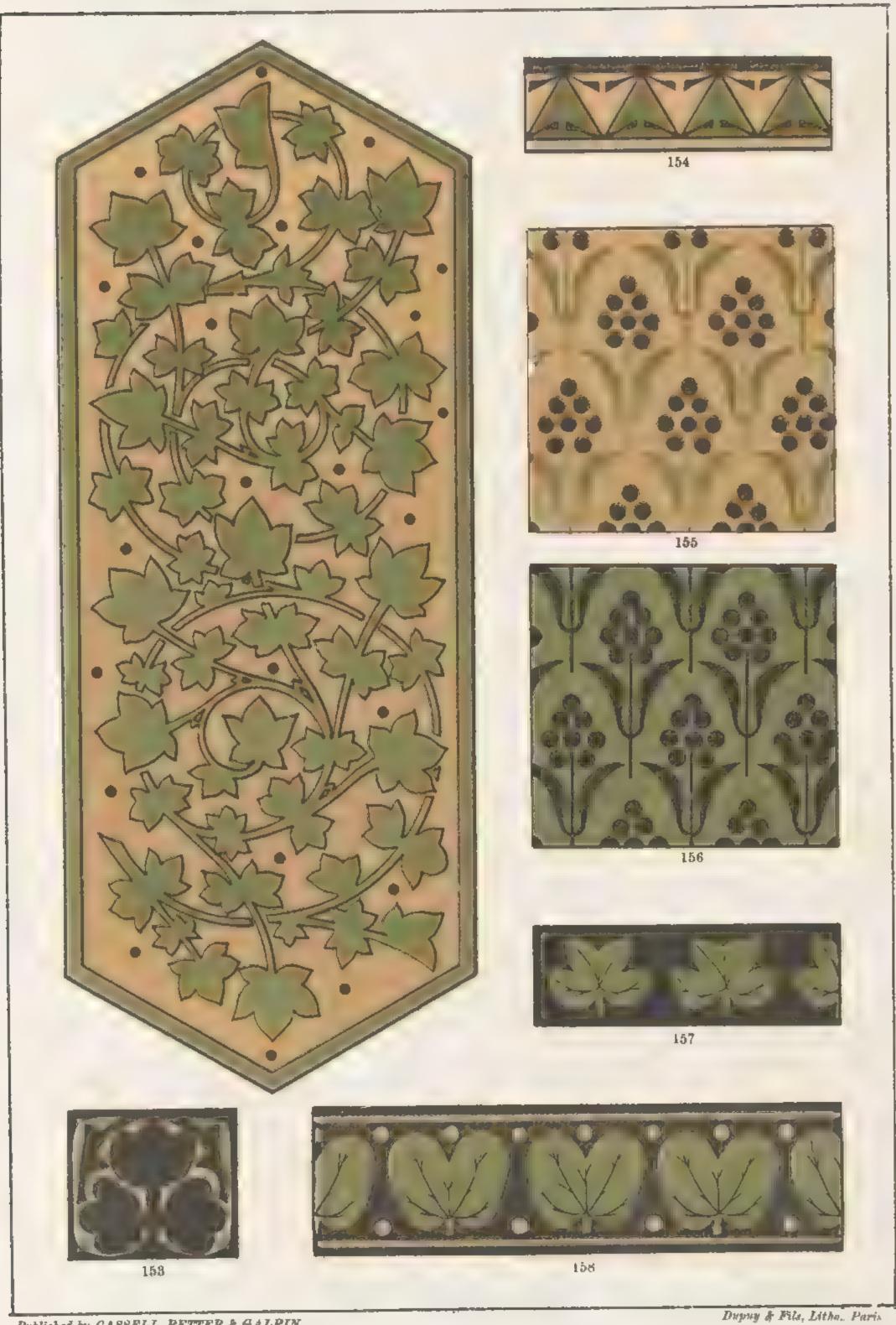
The largest design on the present sheet is a suggestion for a doorplate; the foliage, though very considerably conventionalised, is based on the leaf of the common Scarlet Poppy, a form of great practical ornamental The rounded lobes of the leaf used in Fig. 153 are suggested by a similar feature in the leaf of the Celandine, though the general form of the leaf herein represented is altogether of an arbitrary character, and can claim no near relationship of form with that of the natural plant. The leaf represented in Fig. 145, in a preceding plate, gives a very fair idea of the beautiful form of the leaf of the Celandine, and by comparing the two, our readers will readily perceive how far a legitimate conventionalism has led us from the natural type. Fig. 154 is based on the sagittate or arrow-headed form of leaf, that may be met with in the foliage of several of our native plants, though we need scarcely say that the rigid rectilinear character is scarcely so pronounced in any natural example. The next two illustrations, Figs. 155 and 156, are two treatments of the same unit: the long thin leaves of the Privet, growing in pairs as they always do, and the bunch of black globular berries being the natural forms on which our diaper is based. Figs. 157 and 158 are introduced from the peculiar forms of the leaves; the first of these is the leaf of the Tulip-tree, the second the foliage of the Bauhinia. The Tulip-tree leaf will be seen again in Fig. 176. All these are introduced as suggestions for the working out of forms that, from the absence of a terminal point, present a certain difficulty in the treatment.

PLATE XLII.

Simple floral diapers, like Figs. 159 and 160, are frequently of great service, their very simplicity often rendering them of the greatest value. An immense variety of these forms may very readily be produced by very slight study of the various natural forms. In Fig. 159 the flower has eight petals and four sepals, a feature that may be seen in many plants. It will almost invariably be found that the various parts of a flower bear some numerical relationship to each other. In the various species of Fumitory the flowers





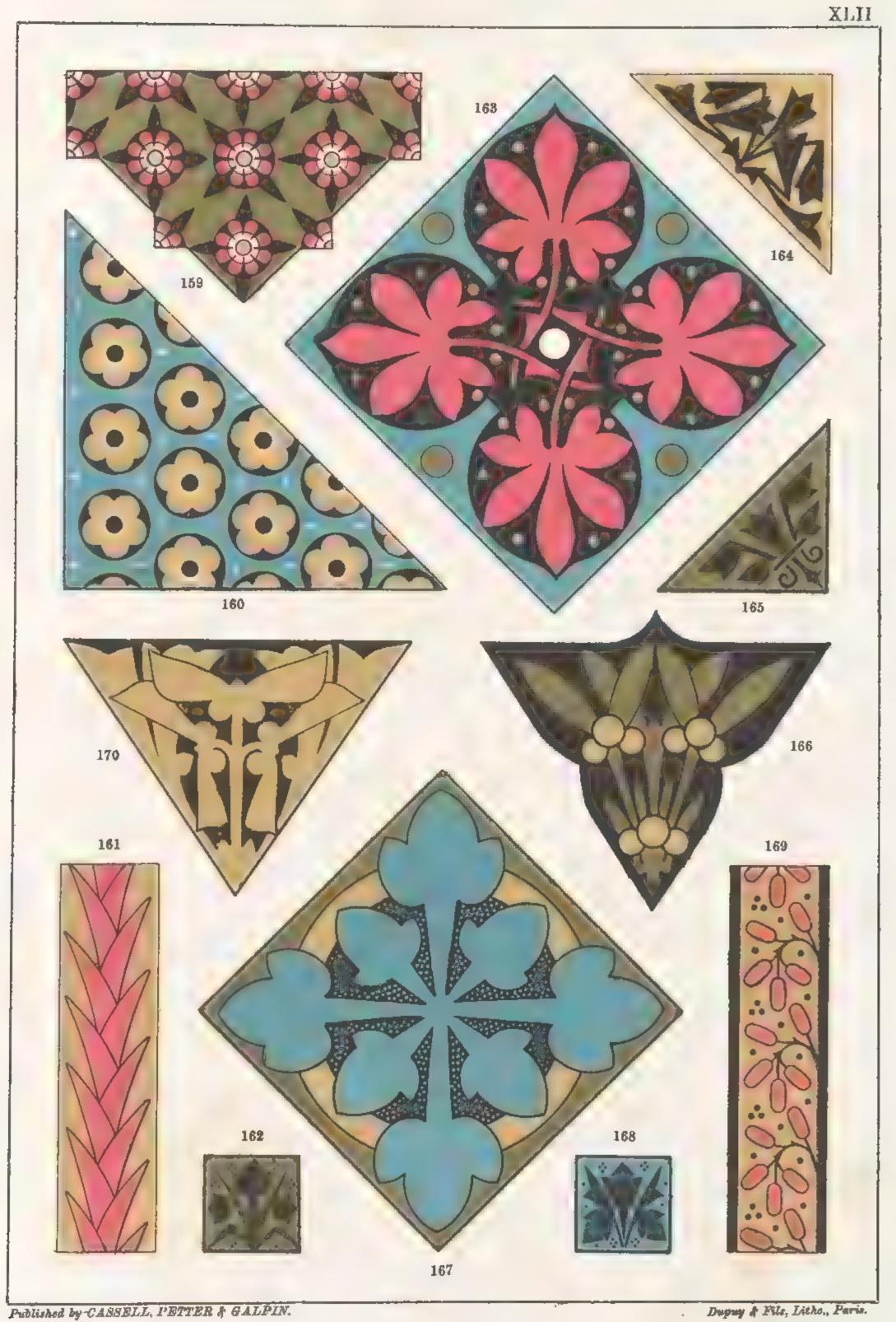


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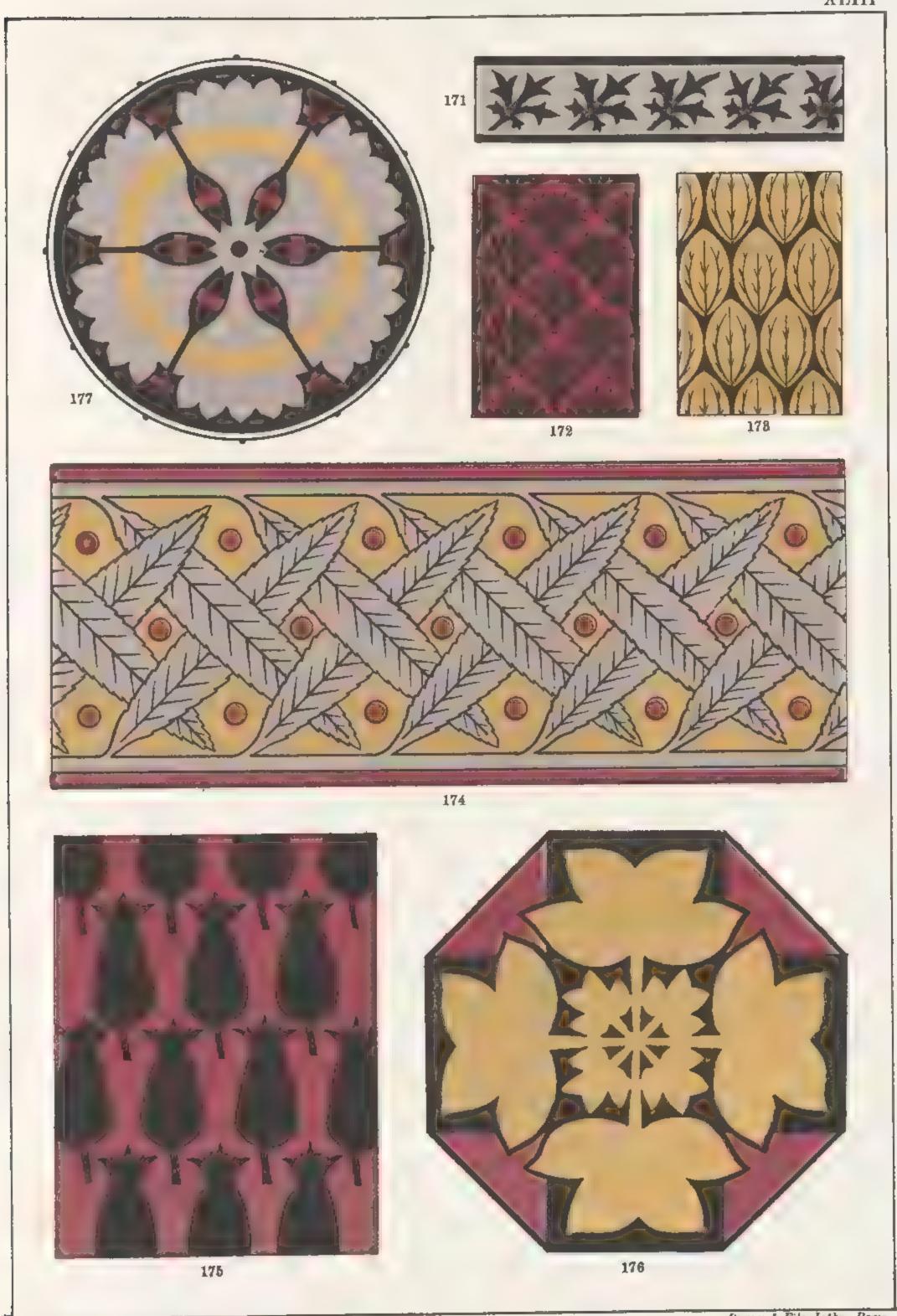


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have two sepals, four petals, and six stamens. In the different kinds of wild Geraniums we always find that the petals and sepals are each in fives, while the stamens are ten in number. To these examples many others might readily be added. The flower used in Fig. 160 is very similar in general character to that of the Elder, a broad flat disc divided into five rounded lobes. In the Elder the stamens are five in number, while in our illustration the ring of dots that does duty for them is composed of twice five. Fig. 163 is a simple arrangement of leaves of a palmate character; the form was in the present case suggested by the leaves of the Christmas Rose. The composition would, as a whole, be suitable for a flooring-tile, since the pattern, unlike one in which the halves alone are similar, would look equally well in whatever direction viewed. We have, however, gone largely into this point—the relative fitness of bi-symmetrical and multi-symmetrical or radiate patterns for flooring materials, such as tiles or carpets, and for mural work, such as wall-papers—in our work entitled "The Principles of Ornamental Art," and we therefore do not care to repeat our remarks in the present pages. Figs. 166, 169, and 170 are all based on fruit forms: the first being suggested by the beautiful effect of the berries of the Mistletoe clustering round the bases of the leaves; the second by the luscious-looking masses of crimson fruit that line the stems of the Barberry; and the third being the curious winged seeds of the Maple, a form introduced again in Fig. 236. Fig. 161 is suggested by the sheathing of the leaves within each other in many species of Iris, a feature to be observed also, though less conspicuously, in some kinds of grasses. The remaining illustrations on the plate appear to call for no special comment.

PLATE XLIII.

The bunches of needle-like leaves that spring at intervals from the branches of the various kinds of Pine and Fir supply the suggestion for the radiate form introduced in Fig. 172; while the broad elliptical leaves, offering so marked a contrast in form, of the Solomon's Seal, are introduced in the simple diaper, Fig. 173. This form of leaf may be very well seen, too, in the Broad-leaved Garlic, the Sea Lavender, the Broad Pondweed, and the Water Plantain.

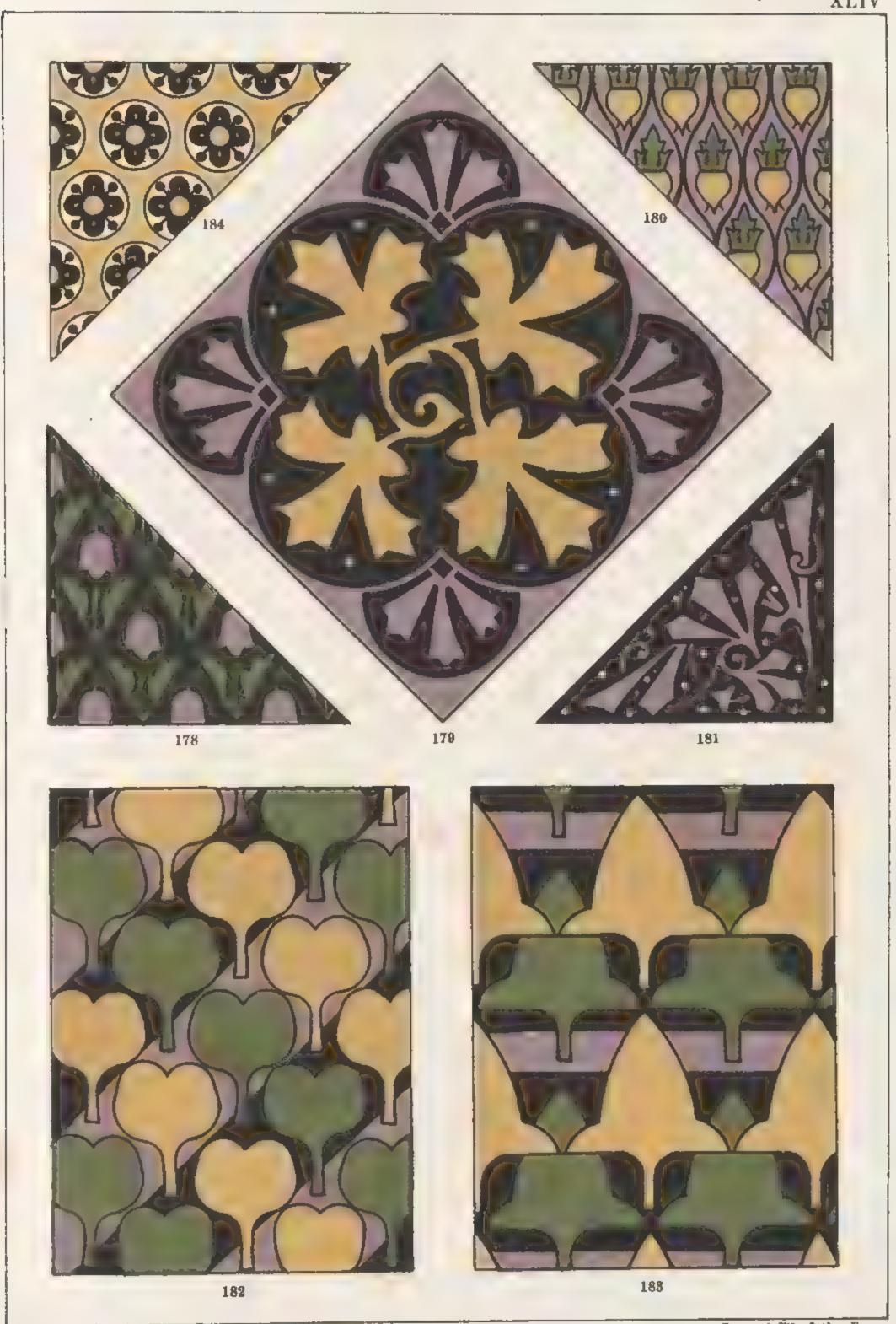
Though the effects that are so charming in pictorial art can scarcely ever be legitimately embodied in a decorative work, they may at times have a suggestiveness that has at least a value to those who avail themselves of it, even if others who see the designer's work are altogether ignorant of the source from which the inspiration sprang. It is perfectly legitimate in decorative art to make our crimson Rose-hips dull black, as in Fig. 175, or to transmute the bright green leaves of the Tulip-tree into lustrous gold, as in Fig. 176; though in any attempt at pictorial treatment such a licence would be grotesquely out of place. On the other hand, the artist who would transfer these beautiful forms to paper or canvas, and endeavour to suggest their natural beauty, would avail himself of many points from which the ornamentist is absolutely debarred. The wild abundance and vigorous outgrowth of Nature, the bewildering entanglement of leaves, flowers, and fruits, seen at all possible angles, take the place of the ordered regularity of the ornamental composition; and all the little accidents of form and colour, even though possibly some might call them blemishes, are rendered, in the transcript of Nature, with a loving fidelity that must in decorative art be bestowed on other aims. Fig. 174, which has suggested these remarks, is the outcome of this observation of Nature. Some of our readers will probably remember the oft-quoted lines of Swift:—

"I've often wished that I had clear,
For life, six hundred pounds a year,
A handsome house to lodge a friend,
A river at my garden's end."

Whatever may be the state of our banking account or the welcome we can give our friends—points of no particular interest to the majority of our readers—we may at least be permitted to say that we enjoy in fact the third and last of the poet's aspirations. The silvery Kennett skirts our little domain; in its clear depths the graceful Willows of its banks are reflected; on its surface float great masses of the snowy Water Buttercup; and the design in the centre of our plate was suggested by the contemplation of the beauty of the Willow branches, the rich interlacing of stems and foliage purpled almost to blackness against the tawny gold of the sunset sky. We do not, of course, say that our design is in any way intended to represent this natural beauty; we only point out that this rich mass of interlacing and solemn key of colour proved in some degree suggestive, and refer to it at all only because we think it indicates to the beginner a principle







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of value: the necessity of a general sympathy with natural beauty, a sympathy that can reach beyond dry technicalities of styles and processes, gathering suggestions from the lowliest forms of earth no less than from those of patent beauty, and learning colour harmonies, not only in the pages of the art authorities, but from the wings of the roadside beetle, the delicate tinting of the butterfly, the plumage of the peacock, the regal gold and purple that welcome the rising sun, or bar the western sky at day's decline.

Fig. 175 is a diaper of the fruit of the Wild Rose, the common Dog-Rose of the hedges. Figs. 176 and 177 are suggestions for the use of the somewhat peculiar forms of leaves employed in them. The leaf employed in Fig. 176 is that of the Tulip-tree, and that in Fig. 177 is the leaf of the Bitten-leaved Hibiscus, a plant so called from the peculiar form of the foliage, a form strongly suggestive of injury received from some browsing animal.

PLATE XLIV.

The hanging bells of the Ivy-leaved Campanula, and its ornamental form of foliage, have supplied the suggestion for the design marked Fig. 178. Fig. 179 is a Maple treatment, and would be serviceable as the design for a flooring-tile, as, like Fig. 163, it would look equally well in whatever direction it might be viewed.

The various forms of root are but rarely employed in ornamental compositions. This, no doubt, in a great measure arises from the fact that this part of the plant does not meet the eye, unless one is so far curious or enthusiastic as to pluck up the plant. As many designers, too, have or take but scant opportunity of studying directly from Nature, they are thus thrown to a great extent upon the labours of others, and in most illustrations of plant growth the root is but rarely figured. We could imagine, however, a very pleasing design made from some species of grass, introducing its flowering heads, its long waving leaves sheathing the stem at their bases, and the mass of long fibrous roots twisting and interlacing together. Many other forms of root would equally repay study. Our present example, Fig. 180, is suggested by the Turnip-Radish.

The first leaves that spring up from the germinating seed are often

very different in form from those that succeed them, and have frequently a quaintness of form that renders them a very desirable acquisition to the stores of the designer. Introduced in their proper position at the base of the stem, they would often give an agreeable variety to a composition. In Fig. 182 we have used these first leaves alone; the leaves that succeed them are very unlike them in form. The suggestion is taken from the Mustard-plant. Other good examples of this variation in form may be seen in the Parsnip, Sunflower, Sycamore, and many other common plants in their seedling condition. In Fig. 218, based on the Parsnip, both forms of leaf are introduced. Fig. 183 is based on the foliage of the Good-King-Henry, a plant possessing many features of value to the designer for light fabrics. Its name is a very old one; all clue to the meaning is now lost; but the plant may be looked up in botanical works under the title of Chenopodium Bonus-Henricus: a name that our readers will readily see is but an application or adaptation of the colloquial title, and that leaves it as great a mystery as before. Fig. 184 is based on the blossom of the Holly.

PLATE XLV.

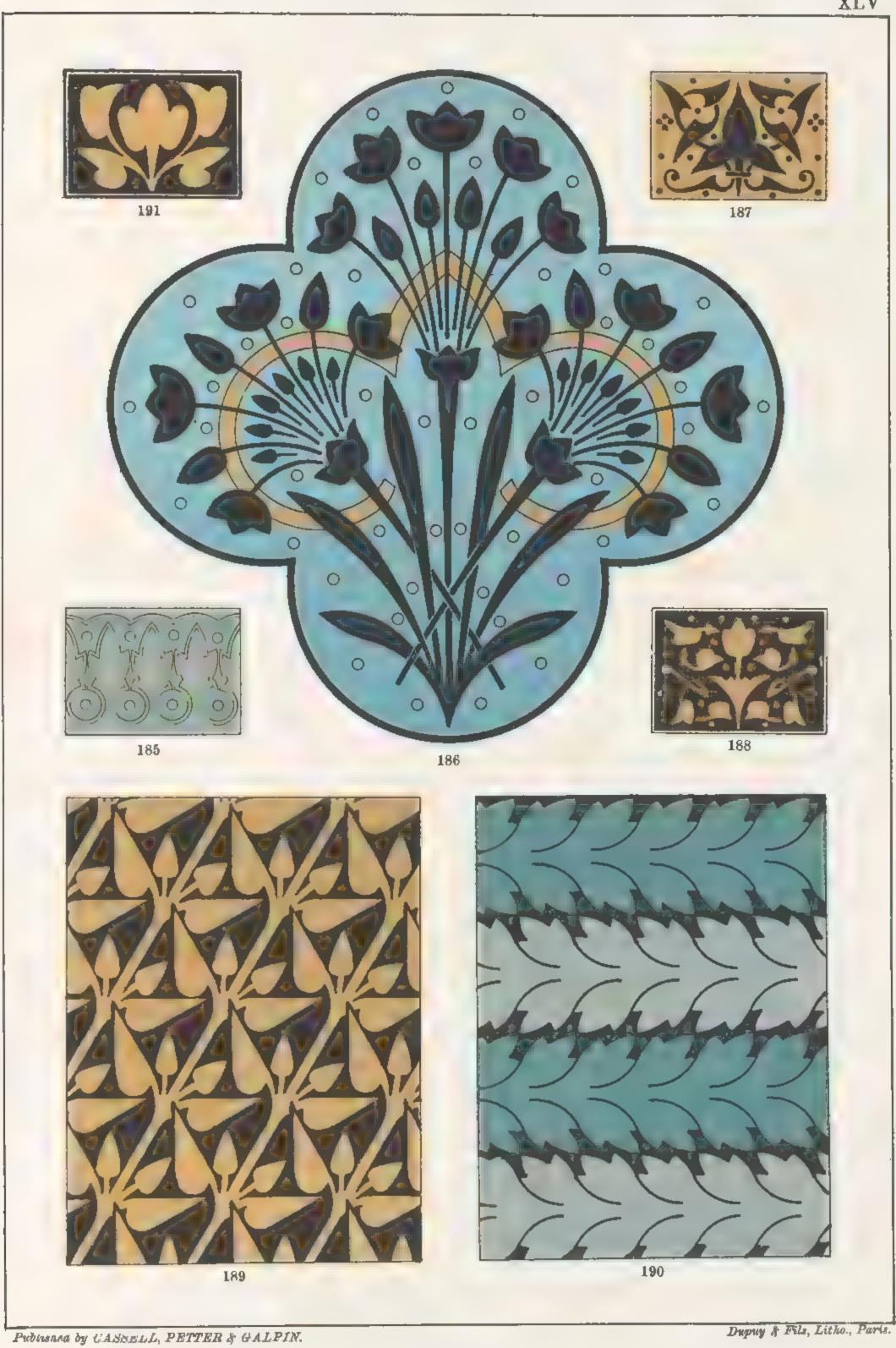
The only point in the present plate that appears to call for any comment is the form used in the large design marked Fig. 186. It is based on the inflorescence and general growth of the Flowering Rush, a plant that, from its stately masses of large pink flowers and its long sword-like leaves, is one of the most beautiful of the many beautiful forms that compose the luxuriant vegetation lining the edges of our streams. The blossoms, it will be noticed, all radiate from one point—a form of inflorescence known botanically as the umbel.

PLATE XLVI.

The whole of the examples herein figured are based upon leaf forms. Several of these are very conventional in character, and can hardly be definitely assigned to any natural type, though in none of them is there any violation of natural law. Fig. 192, for example, is very similar in





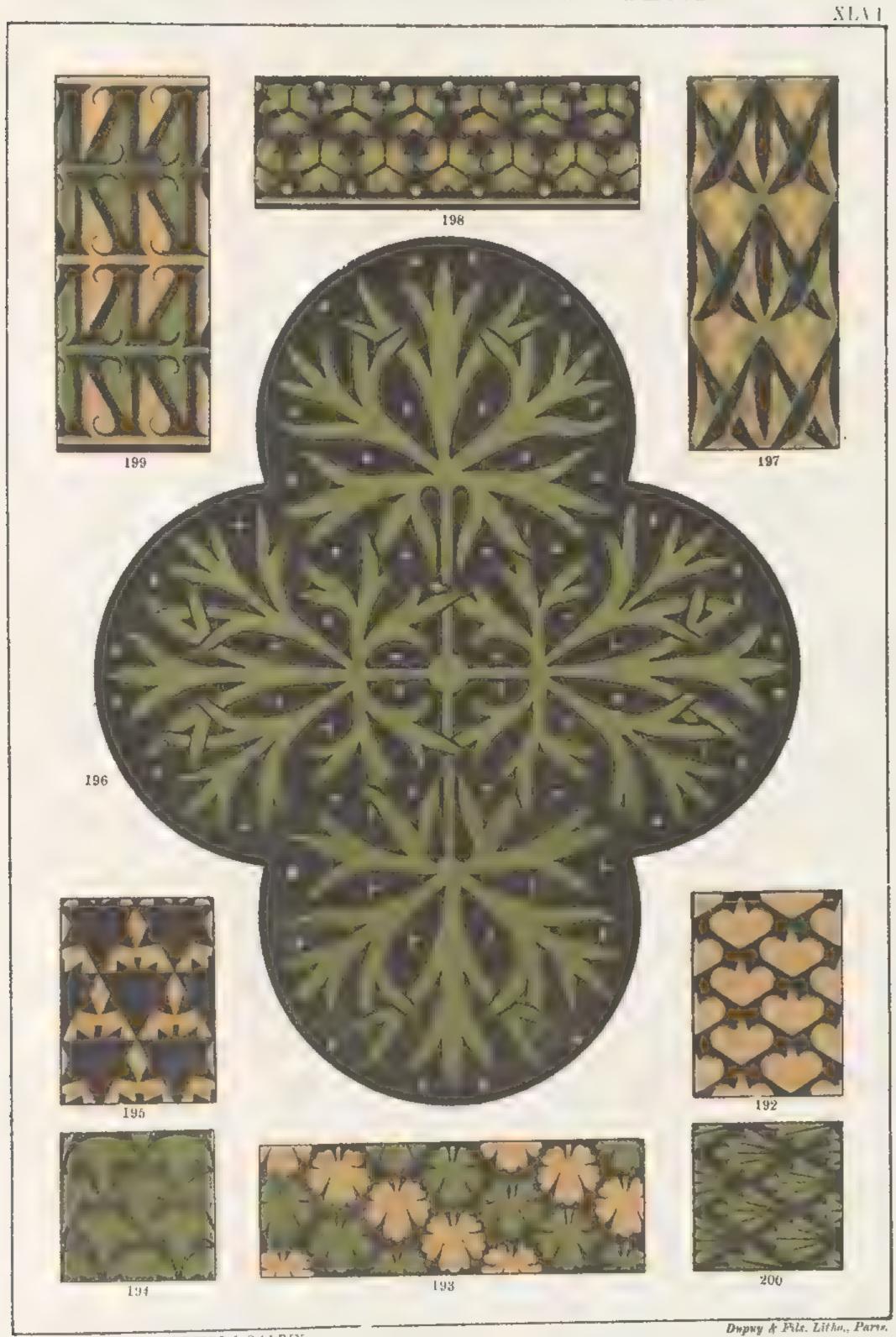


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form to the leaf of the large Garden Convolvulus, though the form of the lozenge made by the skeleton lines upon which the design is based necessitates a much greater width in proportion to the length than is ordinarily found in plants. Fig. 193 is an adaptation of the very graceful forms of the foliage of the Shining-leaved Cranesbill; while Fig. 195 is based on the Ivy. The large central design, Fig. 196, is an almost literal rendering of the form of the Monk's-hood leaf. In Fig. 198, as in Fig. 9, the leaf of a cultivated species of Geranium, we have availed ourselves, not only of the graceful form of the outline of the leaf, but also of the highly ornamental marking on its surface. Fig. 200 was suggested by the leaf of the Fanleaved Myrothamnus, a tropical plant.

PLATE XLVII.

No special features appear to require any extended comment in the present plate. The beautiful form of the Trefoil is utilised in Figs. 202, 203, 206, and 211. The peculiar swelling that may often be seen in the stems of plants at the points where the leaves are given off is utilised in Fig. 208. It may be very well seen in Nature in the Sweet-William. The same leaf is employed in Fig. 210 that we have already referred to in our comments on Fig. 183; while Fig. 213 is based on the very pleasing form of the foliage of the Ground Ivy.

The Passion flower may be considered as one of the especial plants of the designer, as it is not only beautiful in itself, but is largely employed in ecclesiastical work as a symbol of the Passion of our Lord, and, as such, is very commonly met with in the sacramental vessels. The designer must, therefore, be careful either to introduce it appropriately if he uses it in church work at all, or else, if used in secular work, to so introduce it as to make it clear that no under-meaning is intended. The Lily, a type of the Virgin Mary, and the Trefoil, as a symbol of the Trinity, are other plants to which the same remark equally fully applies.

PLATE XLVIII.

Leaves, as we may readily perceive, are not only very different in their forms, but are also very varied in their positions in relation to each other on the plant. The most ordinary arrangements are, however, the three represented in Figs. 215, 216, and 217 respectively, known botanically as the alternate, opposite, and verticillate arrangements. It will be noticed that the forms of the leaves, the size and position of the stems, and the distance on each side from leaf to leaf, are just the same in both Figs. 215 and 216; the great difference of effect results entirely from the difference of arrangement. In one case the arrangement is alternate, while in the other it is opposite. In Fig. 27 the arrangement is verticillate, i.e., ringed. This may be very well seen in the Goose-grass and many other plants, though in Nature one series of leaves does not, as in our design, just cover the other. In the natural plant we should, in looking down upon the top of a branch having two or more rings of leaves, see parts of as many leaves again as the rings were individually composed of, as the second series of leaves would just alternate with the first. Fig. 218 is suggested by the seedlings of the Parsnip: we have already referred to it in our comments on Fig. 182. In Fig. 219 we have a design based on the pods so characteristic of all the Pea family. The golden circle between them may be taken for one of the Peas. The Pea family is a very large one, and our readers will have little difficulty in finding many good examples; we need but mention Furze, Broom, and Clover, as three that at once occur to one's thoughts.

PLATE XLIX.

The whole of the designs of the present plate are based upon leaves having more or less of the Trefoil type, and appear to necessitate no special comments.

PLATE L.

The only illustrations on the sheet that appear to call for any observation are Figs. 232, 235, and 236. Fig. 232 is suggested by the young Pine-cone rising from amidst the long and pointed leaves. The luscious







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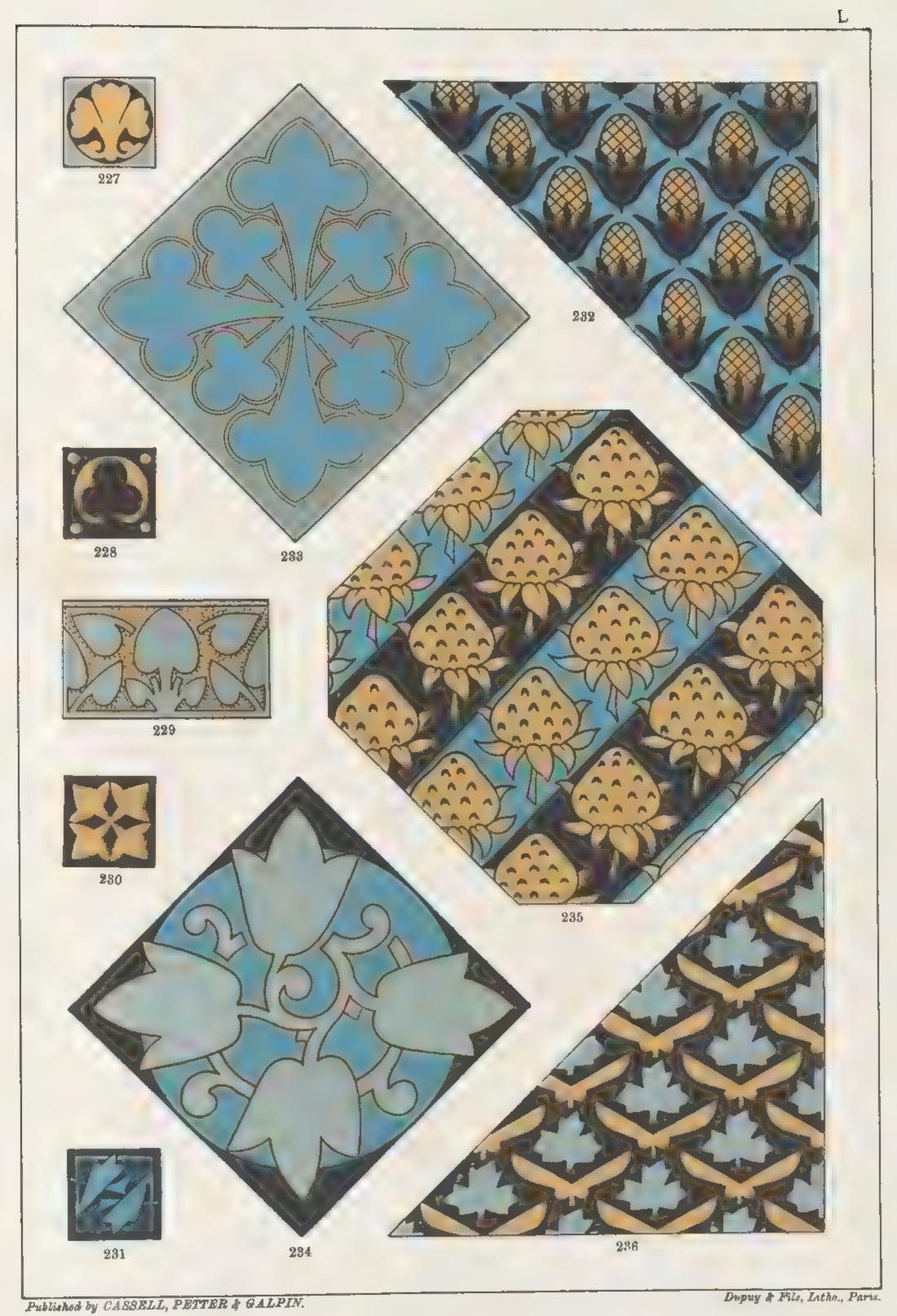
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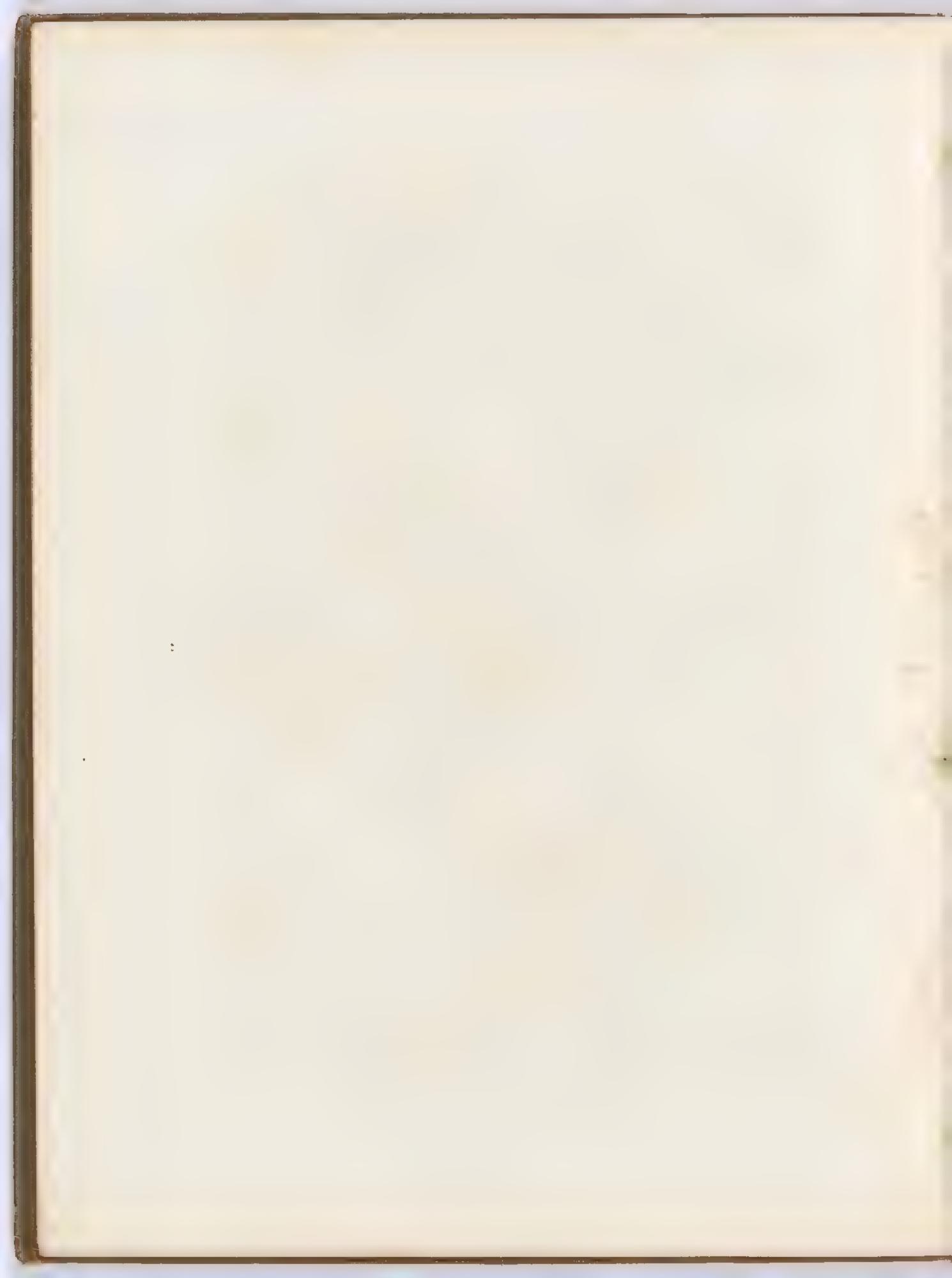




SUGGESTIONS IN FLORAL DESIGN



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and fragrant Strawberry is the leading feature in Fig. 235; while in Fig. 236 the long winged fruits of the Maple alternate with its deeply cut and strikingly beautiful leaves. Many other common forms of fruits are eligible for decorative purposes. A branch o Blackthorn, for example, with its clusters of purple fruit, or a spray of Hazel, with its bunches of nuts, would either of them make a beautiful object for the purposes of the designer.

Though we have now arrived at the limit of the task we assigned ourselves, our more inexperienced readers will not, we trust, conclude that little else is possible, for we have but touched on the outskirts of our subject, and abundant materials yet remain for many a patient endeavour. Those who dwell in cities are naturally, to some extent, hampered in getting what we may term the raw material for their designs; but railway facilities are now so great that an afternoon may very readily be spent miles away from the busy hum of the town, in the midst of floral wealth that will supply studies for a week to come.

On the 27th July, 1874, during a season of excessive drought, when almost everything appeared at a casual glance to be burnt up, we walked as a test from one mile-stone to the next along a dusty high-road, straying from it neither to the right nor to the left. In the half-hour that this distance took us to traverse, we gathered specimens, in full flower, of the following plants:--Silverweed, Dandelion, Cinquefoil, Bramble, Bulbous Crowfoot, Bush-Vetch, White and Yellow Bedstraws, Rest-Harrow, Small Bindweed, Scarlet Poppy, Larger Scabious, Yarrow, Charlock, Bird's-foot Trefoil, Red and White Clover, Germander-Speedwell, Common Mallow, White Campion, Shepherd's Purse, Groundsel, Meadow Cranesbill, Hedge Mustard, Celandine, Honeysuckle, Elder, White Dead Nettle, Spear-plume . Thistle, Welted Thistle, Dwarf Thistle, two kinds of Hawkweed, Vervain, Meadow Vetchling, Ragwort, Upright St. John's Wort, Henbit, Seal-Heal, Mayweed, and Greater Centaurea. To those who are at all familiar with plants, we need scarcely say that here was a rich superabundance of artistic material.

Striking though this limited experience was, we felt that had we either taken more time, travelled a longer distance, or diverged somewhat from the highway, these results might have been readily swelled to an almost unlimited extent. We had previously asked a friend of botanical tastes, and a greater degree of leisure than we could altogether feel justified

in expending, to fully test the matter for us; and in the course of one day's excursion, June 13th, 1873, he brought home flowering specimens of two hundred and eighty-six plants, including not only all those we have named above, but such suggestive and beautiful forms as those of the Water Buttercup, Celery-leaved Crowfoot, Lesser Spearwort, Creeping Crowfoot, Corn Crowfoot, Marsh Marigold, Columbine, Prickly-headed Poppy, Fumitory, Yellow Rocket, Wild Mignonette, Common Rock Rose, Dog-Violet, Wild Heart's-ease, Milkwort, Broom, Bladder Campion, Ragged Robin, Red Campion, Stitchwort, Dove's-foot Cranesbill, Wood Sorrel, Hop Trefoil, Sainfoin, Tormentil, Wood Strawberry, Wild Raspberry, Dewberry, Field and Water Avens, Dog-Rose, Hawthorn, Willow Herb, White Meadow Saxifrage, Venus' Comb, Guelder Rose, Woodruff, Crosswort, Valerian, Corn Chamomile, Oxeye-Daisy, Sowthistle, Periwinkle, Wild Thyme, Ground Ivy, Primrose, Cowslip, Pimpernel, Black Bryony, five kinds of Orchis, Forget-me not, Comfrey, Woody Nightshade, Ivy-leaved Toadflax Yellow Rattle, Brooklime, and the Ivy-leaved Speedwell.

No further words of ours are, we think, needed to point out that an abundant scope and almost endless possibilities of work are before the student to grasp if he will; and in the hope that many another may derive as great a pleasure as we have done in a pursuit so attractive, and that our present and most pleasant labours may not have proved altogether in vain, we draw them unwillingly to a close.

THE END.









